THE CATALOGUES OF THE ANNUAL LOAN EXHIBITIONS OF THE ROYAL ACADEMY OF ARTS 1870-1976

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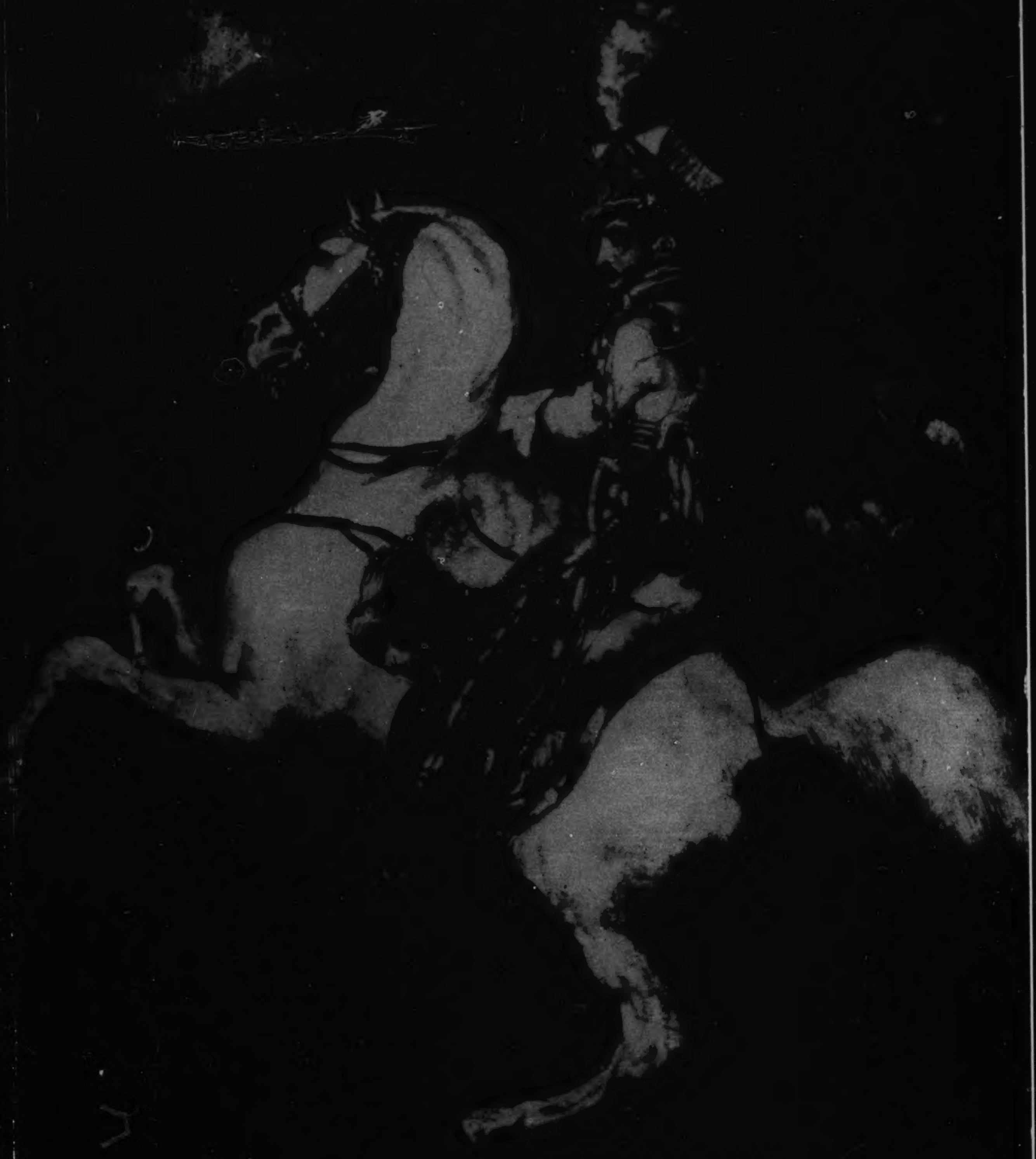
PRIMITIVES TO PICASSO



ILLUSTRATED SOUVENIR 5/-

ROYAL ACADEMY WINTER EXHIBITION 1962

PRIMITIVES TO PICASSO

AN EXHIBITION FROM MUNICIPAL AND UNIVERSITY COLLECTIONS IN GREAT BRITAIN

ROYAL ACADEMY OF ARTS IN LONDON

Foreword

The Exhibition commemorated in this Souvenir offers an altogether unique opportunity for the public to enjoy a selection of the major works of art from British municipal and university collections outside London.

The title of this Exhibition, "Primitives to Picasso", reflects its great variety, ranging from the early Italian and Flemish Masters down to the present day, and we have chosen the plates for this volume to represent as fairly as possible each of the main periods of European art which come within its scope.

These illustrations are, with one or two exceptions, such as the early Picasso drawing, all taken from the paintings, which number almost exactly 300 of the 434 exhibits. No anthology can be perfect, particularly when the choice has to be made from so many works of exceptional quality, and in one respect the selection has been understandably limited. The Souvenir of the Exhibition *Italian Art and Britain*, held here in 1960, included a few of the masterpieces which we are again proud to exhibit at the Royal Academy. It seemed a little early to reproduce for a second time either the Simone Martini or the Ercole Roberti from Liverpool, or the Giovanni Bellini from Glasgow, and for this reason alone they have been omitted from these pages.

A small number of paintings were delayed in arrival for special reasons and it was not possible for these to be photographed in time for this publication. They included the Cranach from Bristol, the Saenredam from Glasgow, the Goya from the Bowes Museum and the Baldung, the Courbet and the Seurat from Liverpool.

It will also be noted that no Member of the Royal Academy is represented among the British paintings of the 20th century. This is because, for reasons explained in the catalogue, the Council of the Royal Academy itself decided that the selection of the Exhibition should be limited—for this period—to those artists who have remained outside.

The Exhibition as a whole has been made possible by the generosity of sixty-five Museums and Galleries throughout the country in sending their greatest treasures to London. The illustrations in this volume represent twenty-three of those collections, but I would like to put on record our indebtedness to all the Curators and Art Committees who have allowed this major project to be realised on so magnificent a scale.

Charles Wheeler

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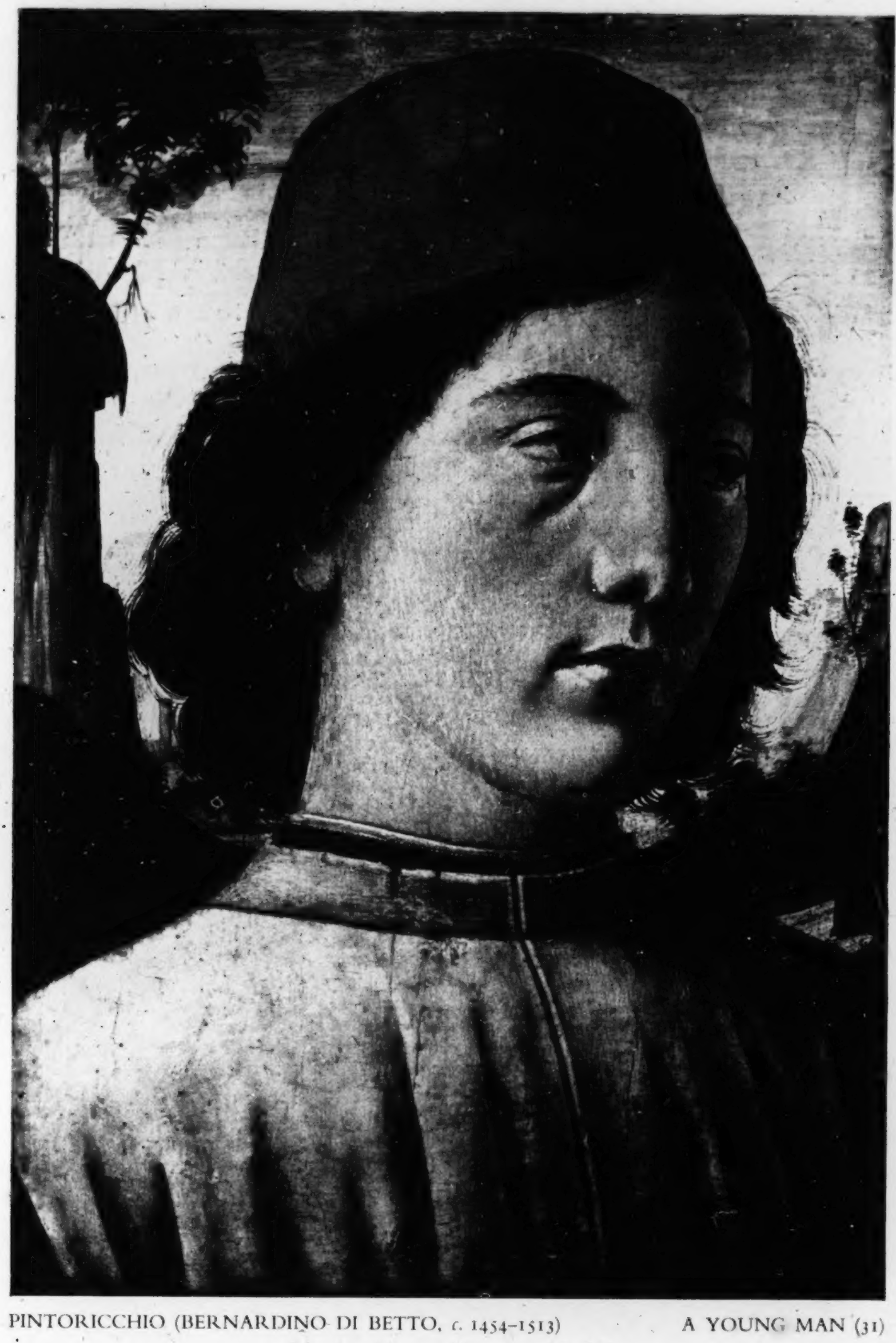
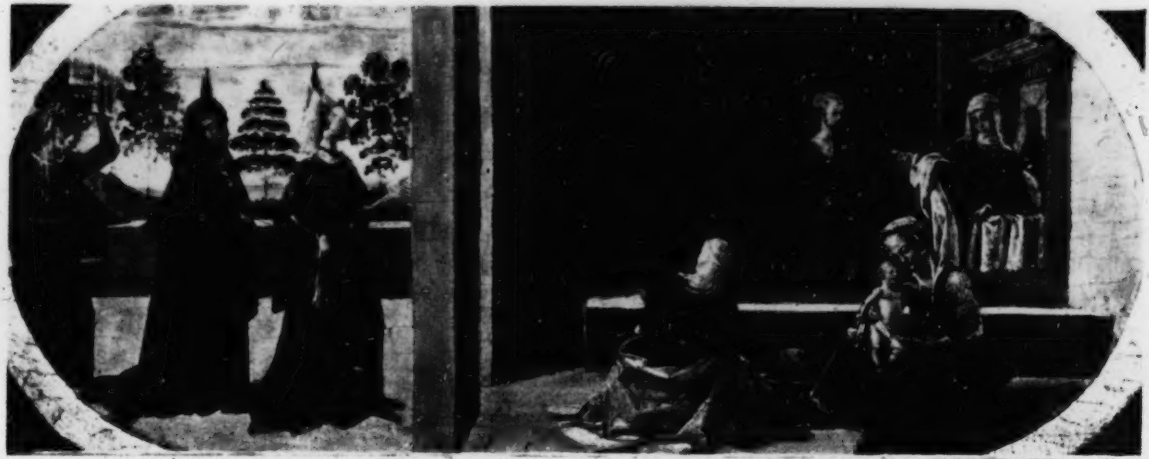
The painting reproduced on the cover, "The Polish Trumpeter" by Theodore Géricault, is in the collection of Glasgow Museums and Art Galleries (Burrell Collection).



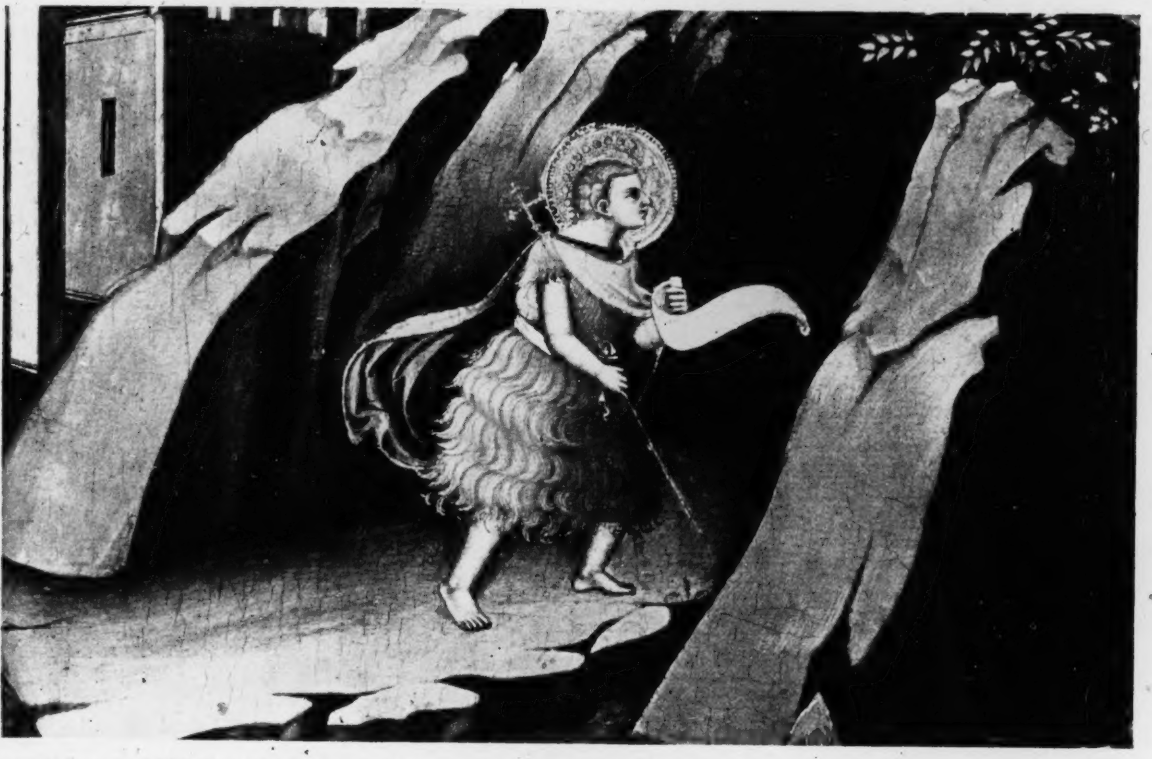
PINTORICCHIO (BERNARDINO DI BETTO, *c.* 1454–1513) A YOUNG MAN (31)

Ashmolean Museum, University of Oxford



ATTRIBUTED TO PIETRO PERUGINO (1445–1523) THE BIRTH OF ST. JOHN BAPTIST (11)

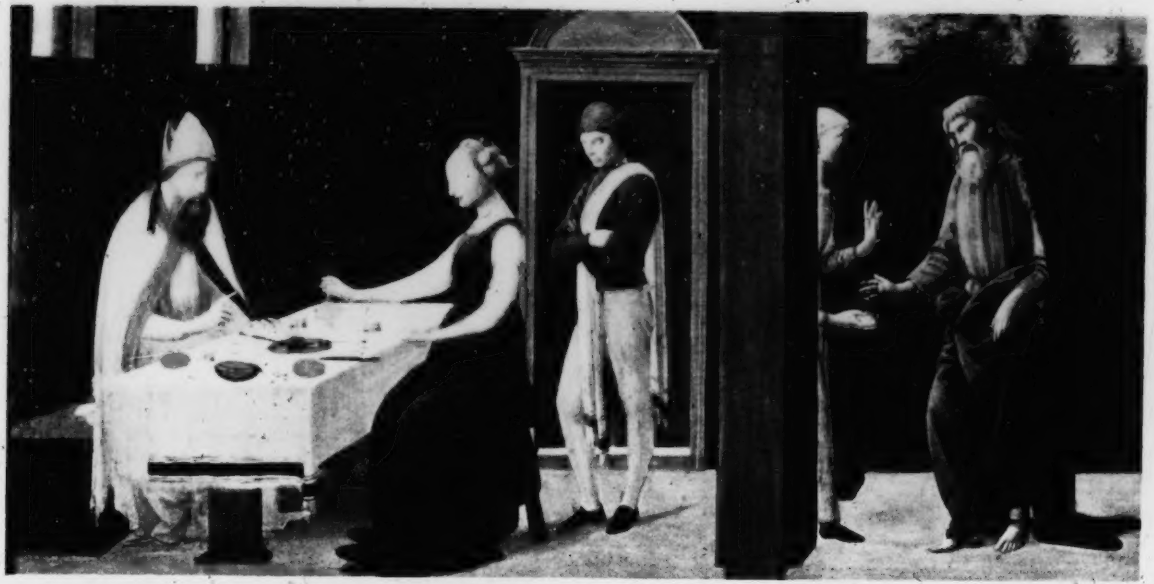
Walker Art Gallery, Liverpool



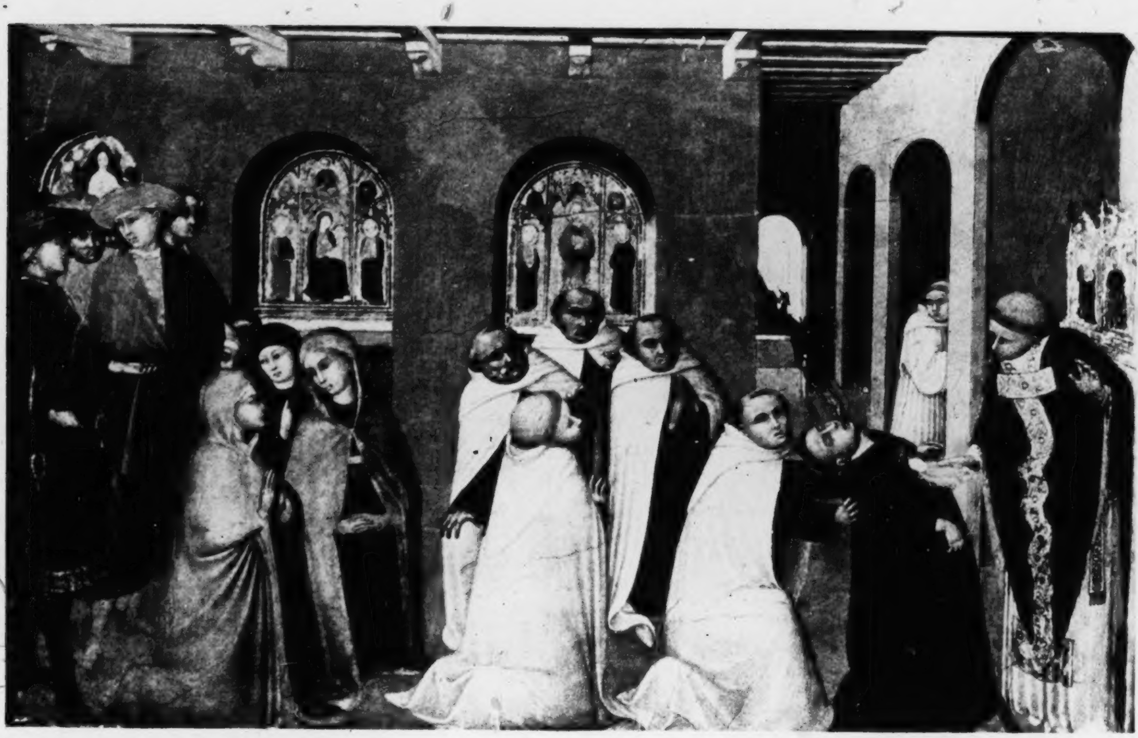
ATTRIBUTED TO ANDREA DI BARTOLO (active 1389–1428)

ST. JOHN THE BAPTIST RETIRING TO THE WILDERNESS (4)

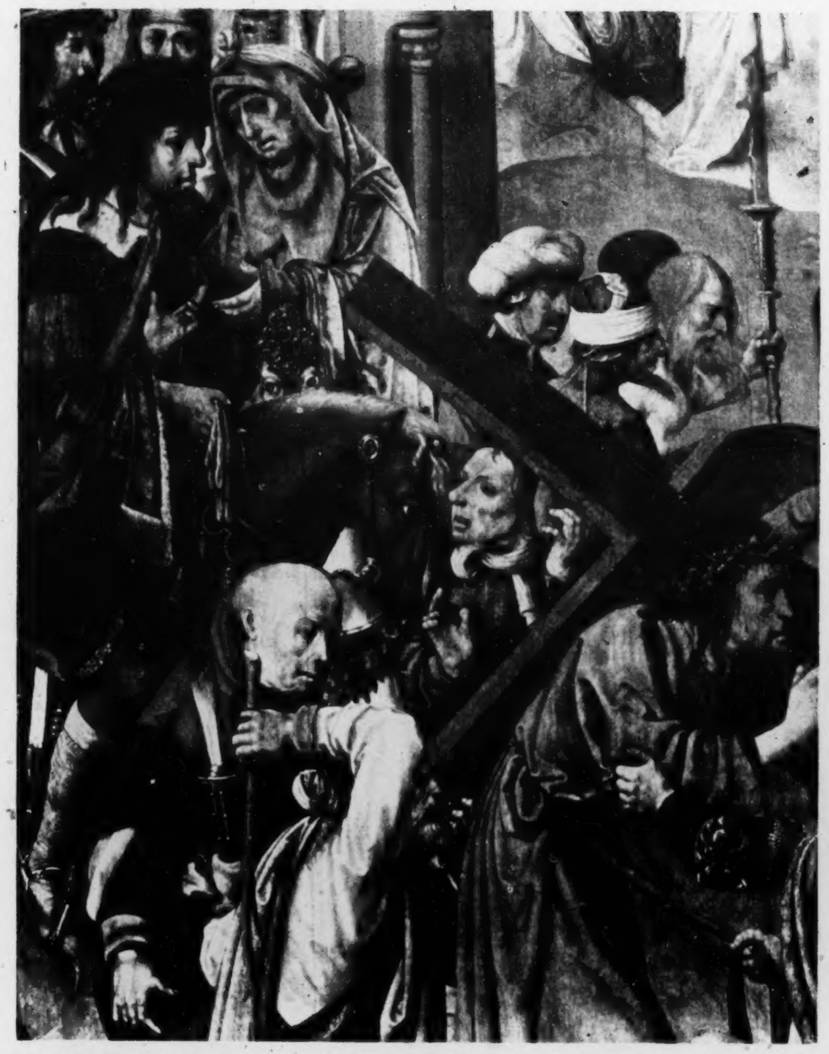
Leicester Museums and Art Gallery



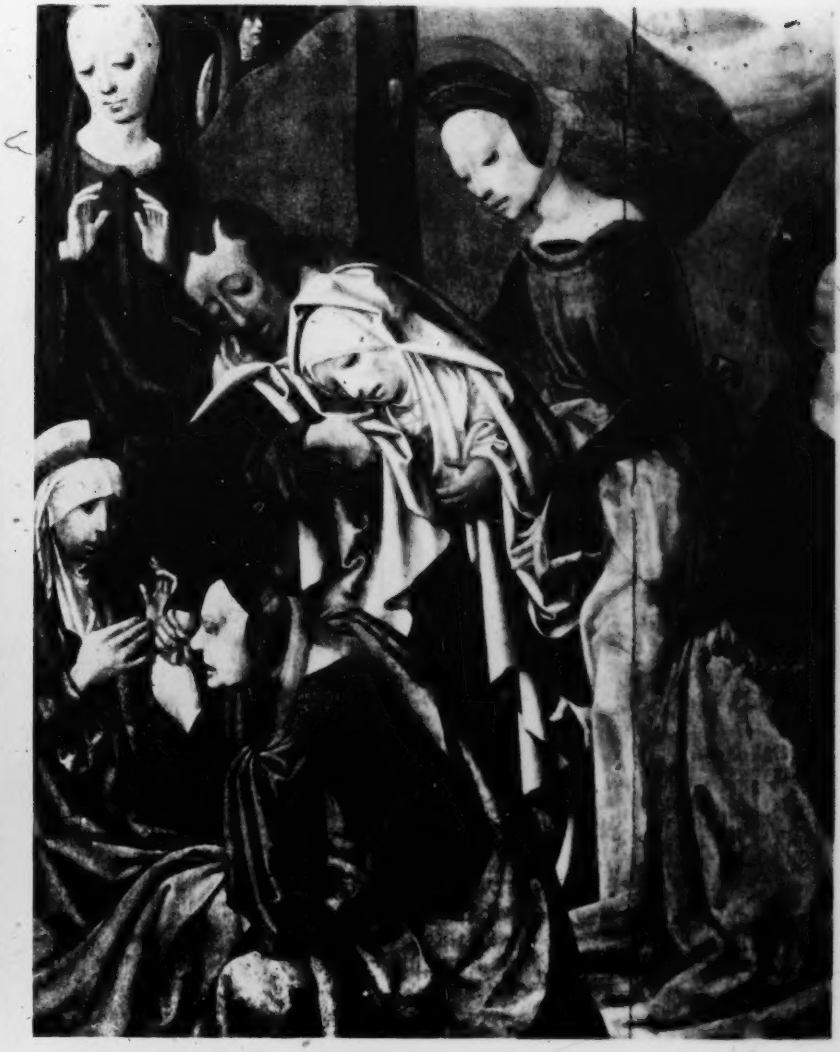
BARTOLOMEO DI GIOVANNI ("ALUNNO DI DOMENICO", active *c.* 1500)
A STORY OF ST. ANDREW (13)
Walker Art Gallery, Liverpool



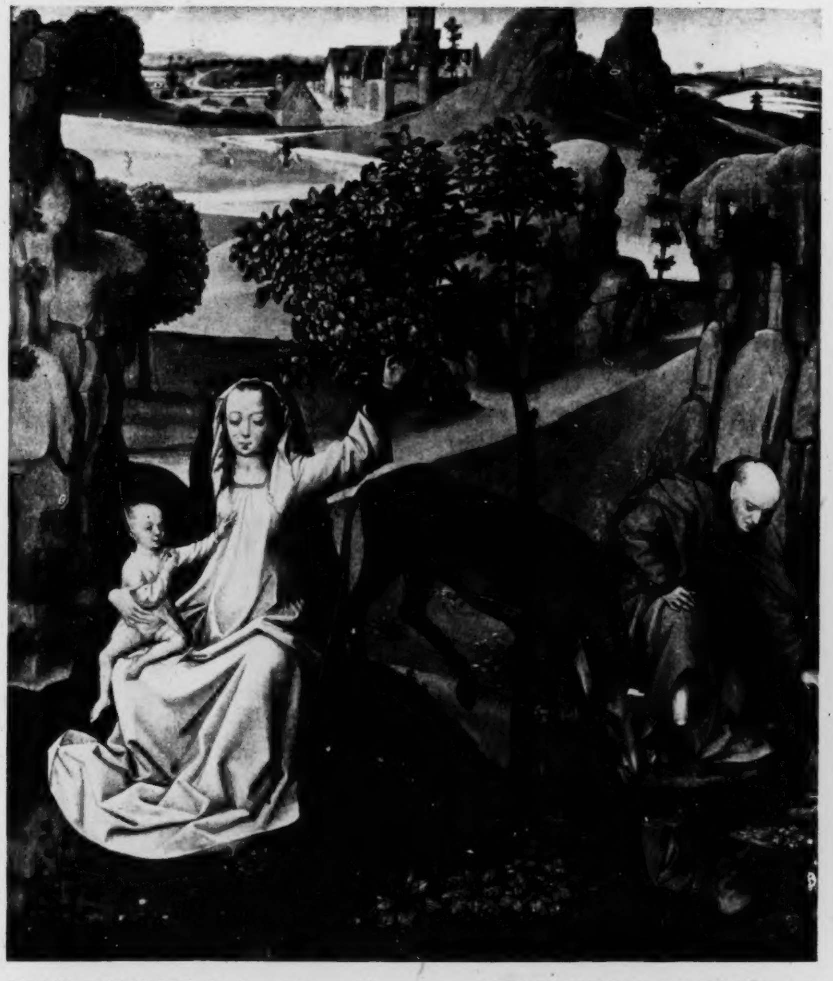
SASSETTA (STEFANO DI GIOVANNI, *c.* 1392–1450) A MIRACLE OF THE HOLY SACRAMENT (6)
Bowes Museum, Barnard Castle



MASTER OF THE VIRGO INTER VIRGINES (active 1470–1490)
DETAIL FROM THE LEFT PANEL OF TRIPTYCH THE ROAD TO CALVARY (41)
Bowes Museum, Barnard Castle

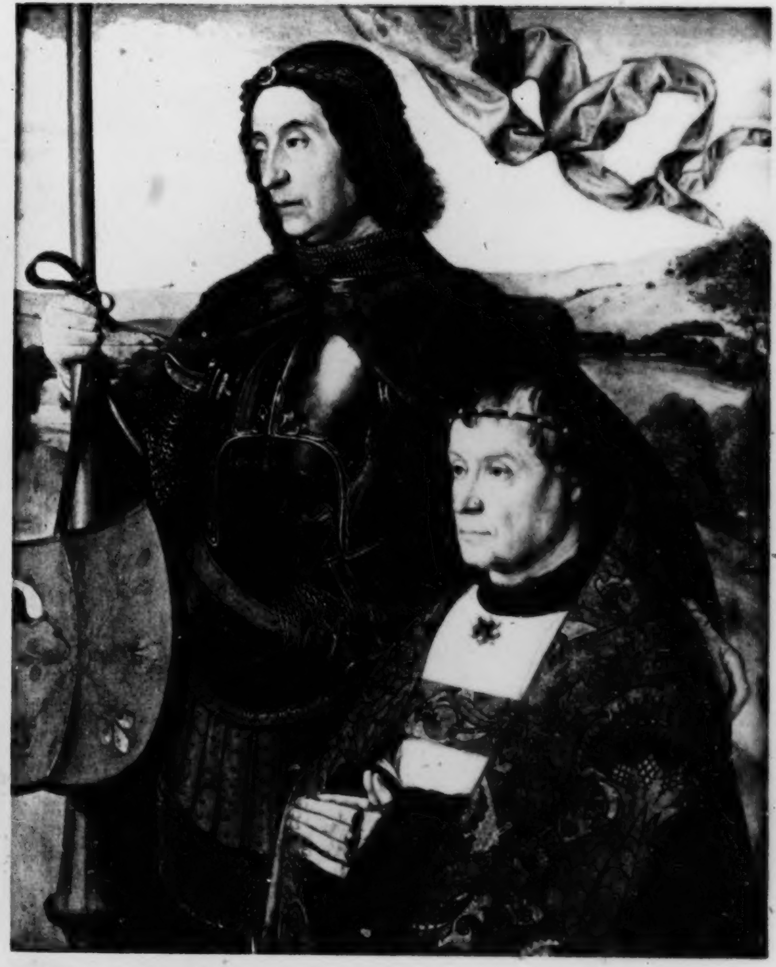


MASTER OF THE VIRGO INTER VIRGINES (active 1470–1490)
DETAIL FROM THE CENTRE PANEL OF TRIPTYCH THE CRUCIFIXION (41
Bowes Museum, Barnard Castle



HANS MEMLINC (active 1465–1494) THE FLIGHT INTO EGYPT (21)

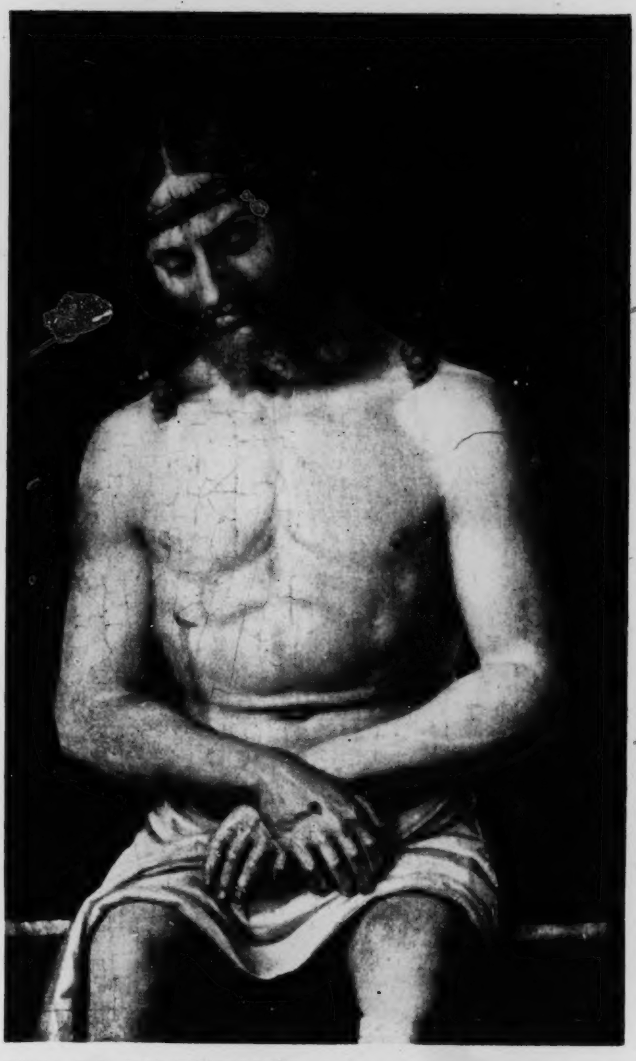
Glasgow Museums and Art Galleries (Burrell Collection)



MASTER OF MOULINS (active *c.* 1483–*c.* 1500)

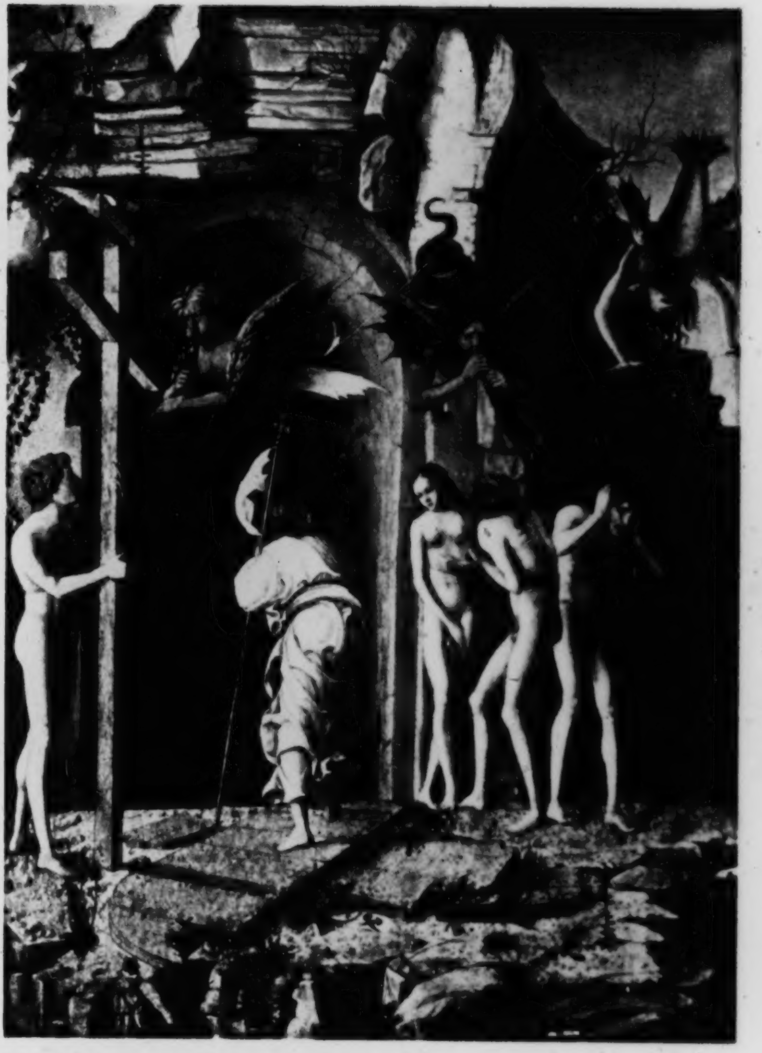
ST. VICTOR AND A DONOR (45)

Glasgow Museums and Art Galleries



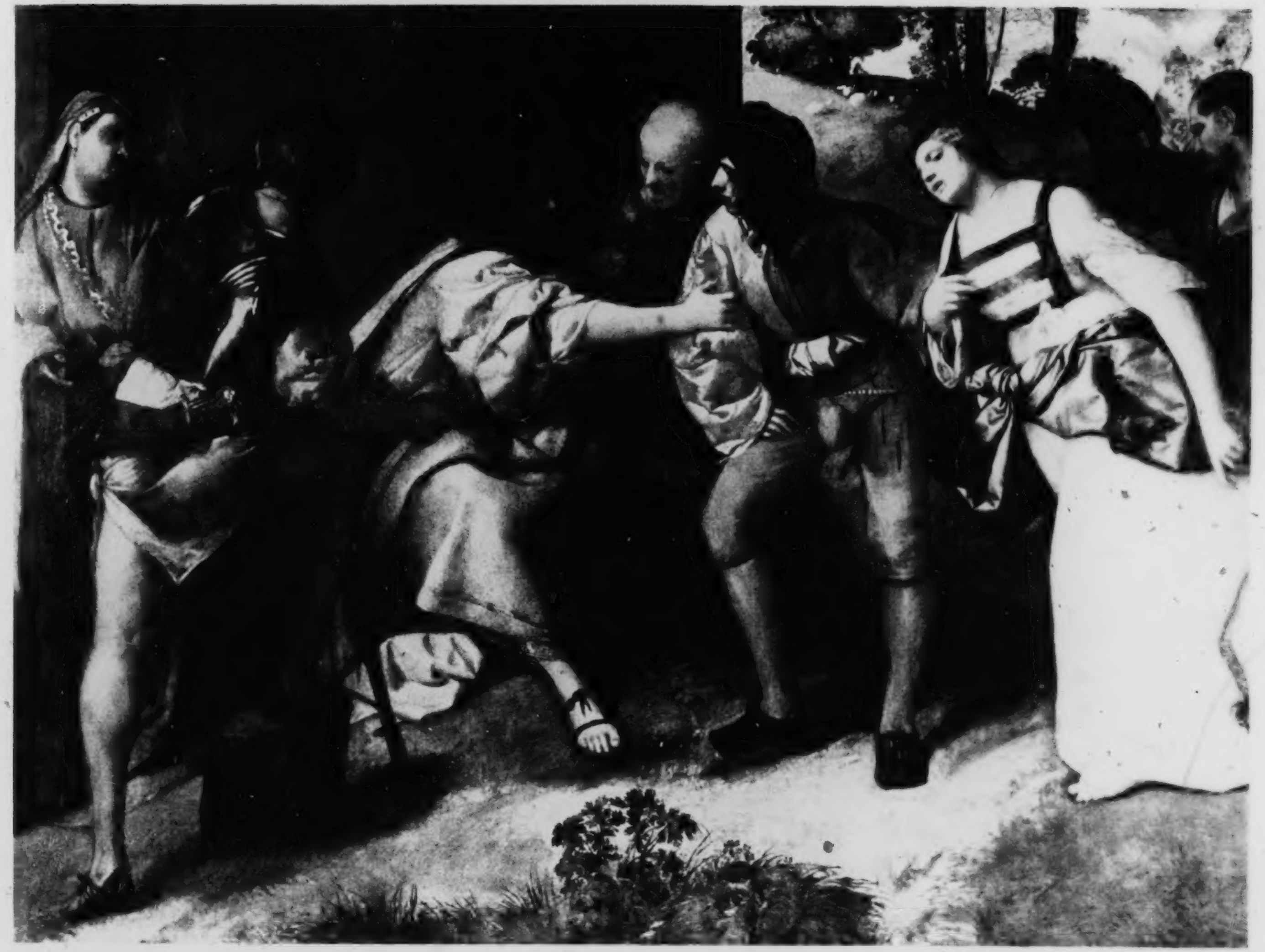
CIMA DA CONEGLIANO (1459/60–1517/18)
THE DEAD CHRIST (10)

Birmingham City Museum and Art Gallery



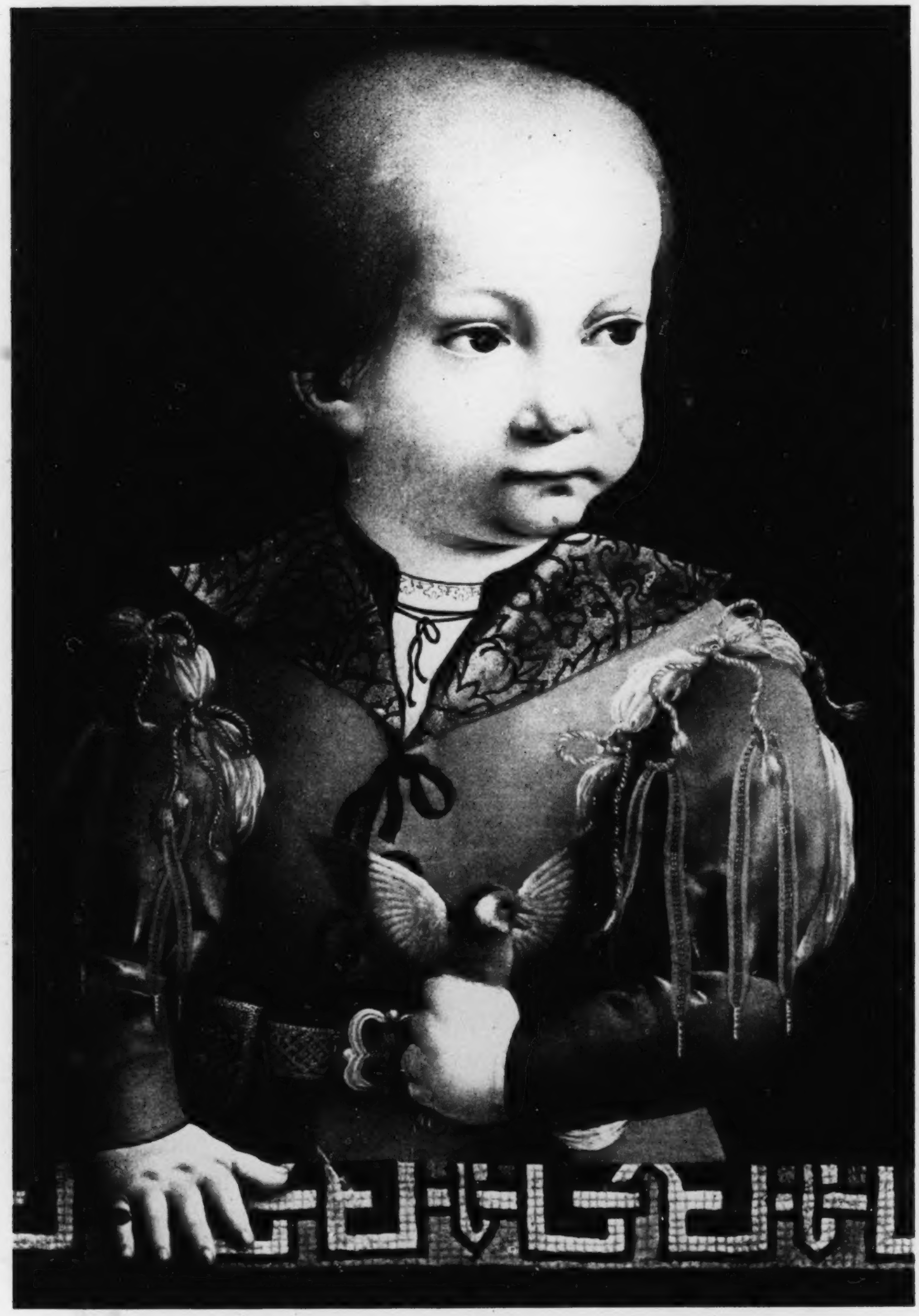
GIOVANNI BELLINI (active c. 1459–1516)
THE DESCENT INTO LIMBO (14)

Bristol City Art Gallery



GIORGIONE (1478–1510) THE ADULTERESS BROUGHT BEFORE CHRIST (35)

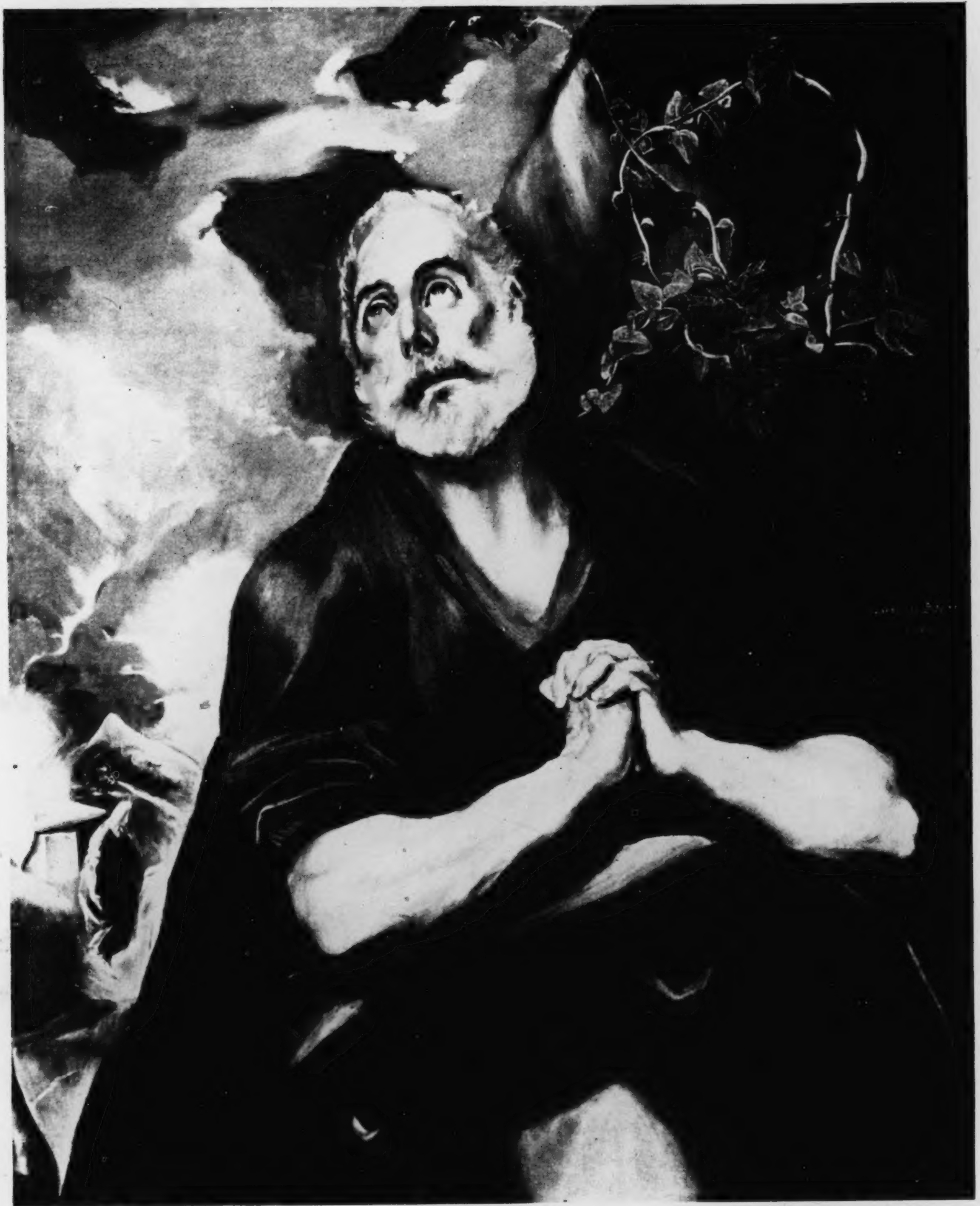
Glasgow Museums and Art Galleries



GIOVANNI AMBROGIO PREDA (*c.* 1455–after 1508)

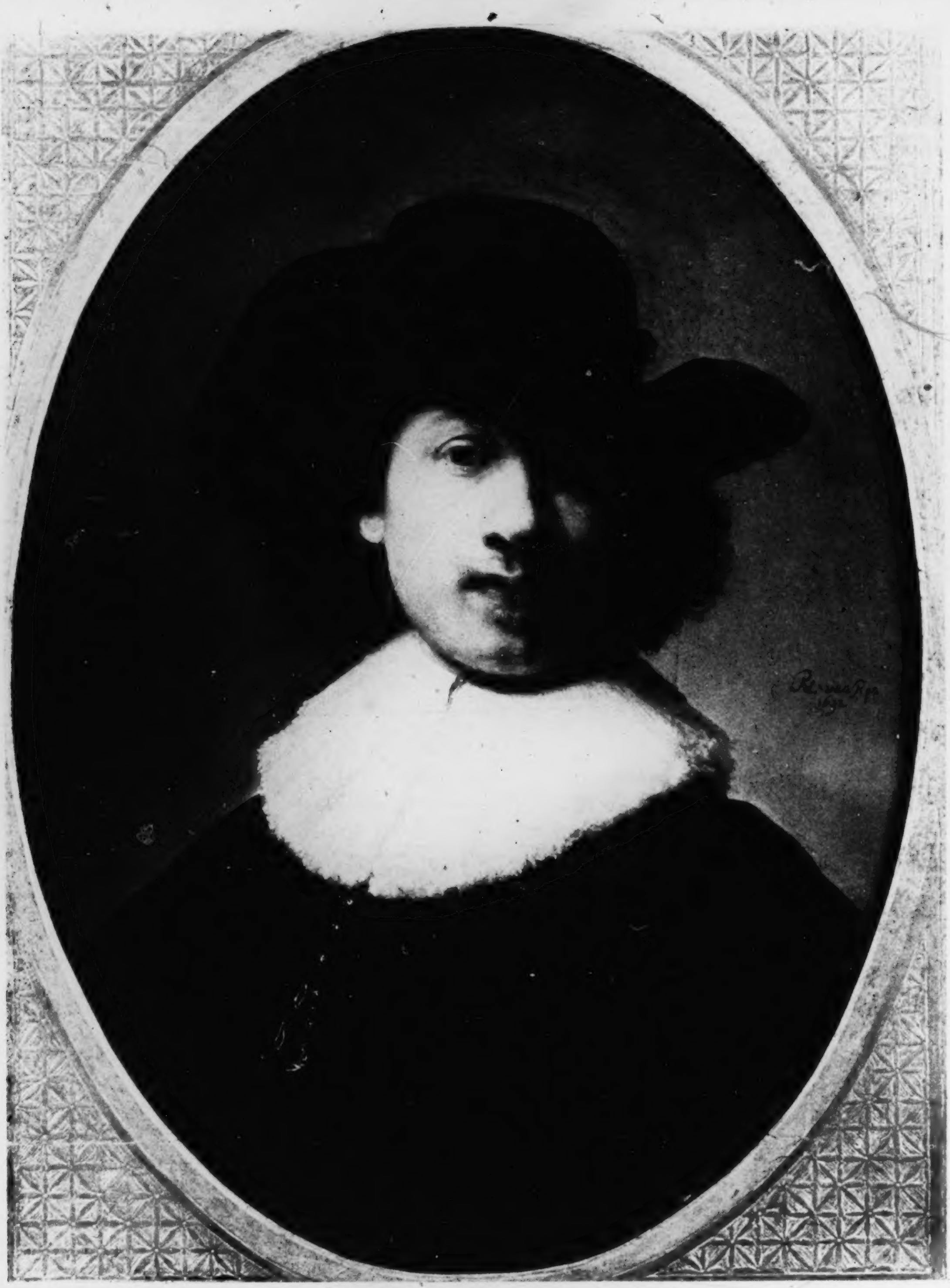
FRANCESCO SFORZA AS A CHILD (33)

Bristol City Art Gallery



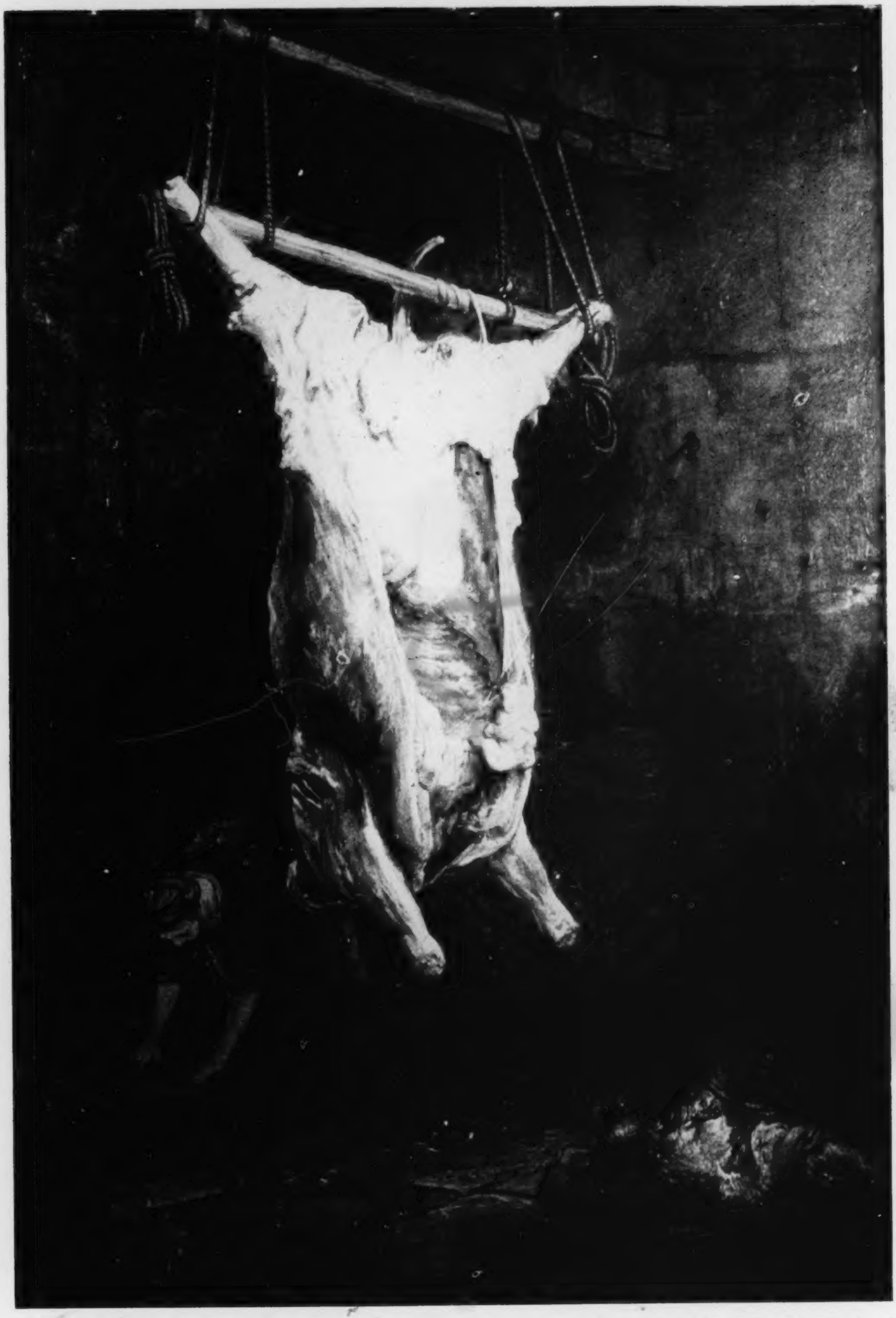
EL GRECO (DOMENIKOS THEOTOKOPOULOS, 1541–1614) ST. PETER (76)

Bowes Museum, Barnard Castle



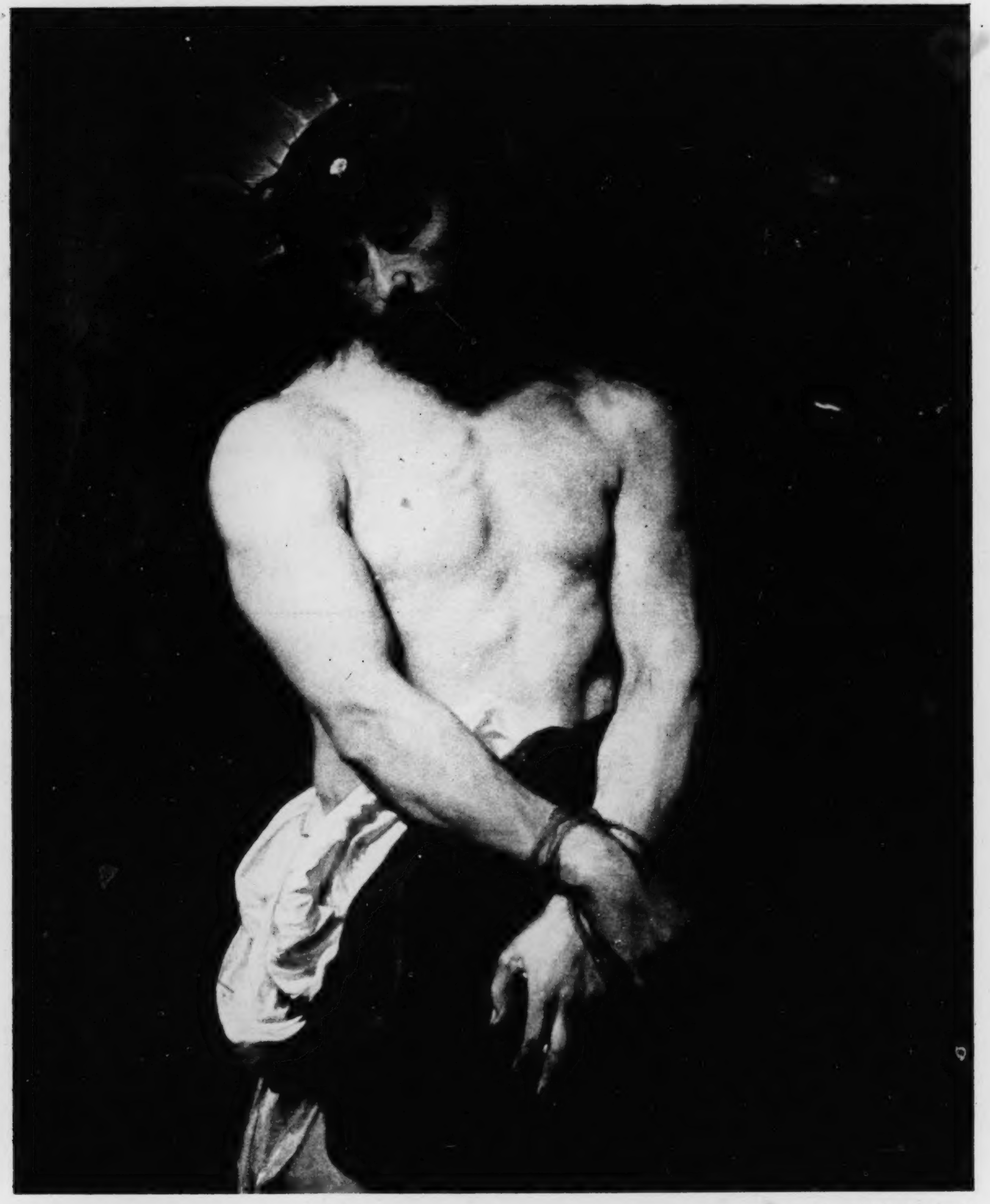
REMBRANDT VAN RIJN (1606–1669) PORTRAIT OF THE ARTIST (124)

Glasgow Museums and Art Galleries (Burrell Collection)



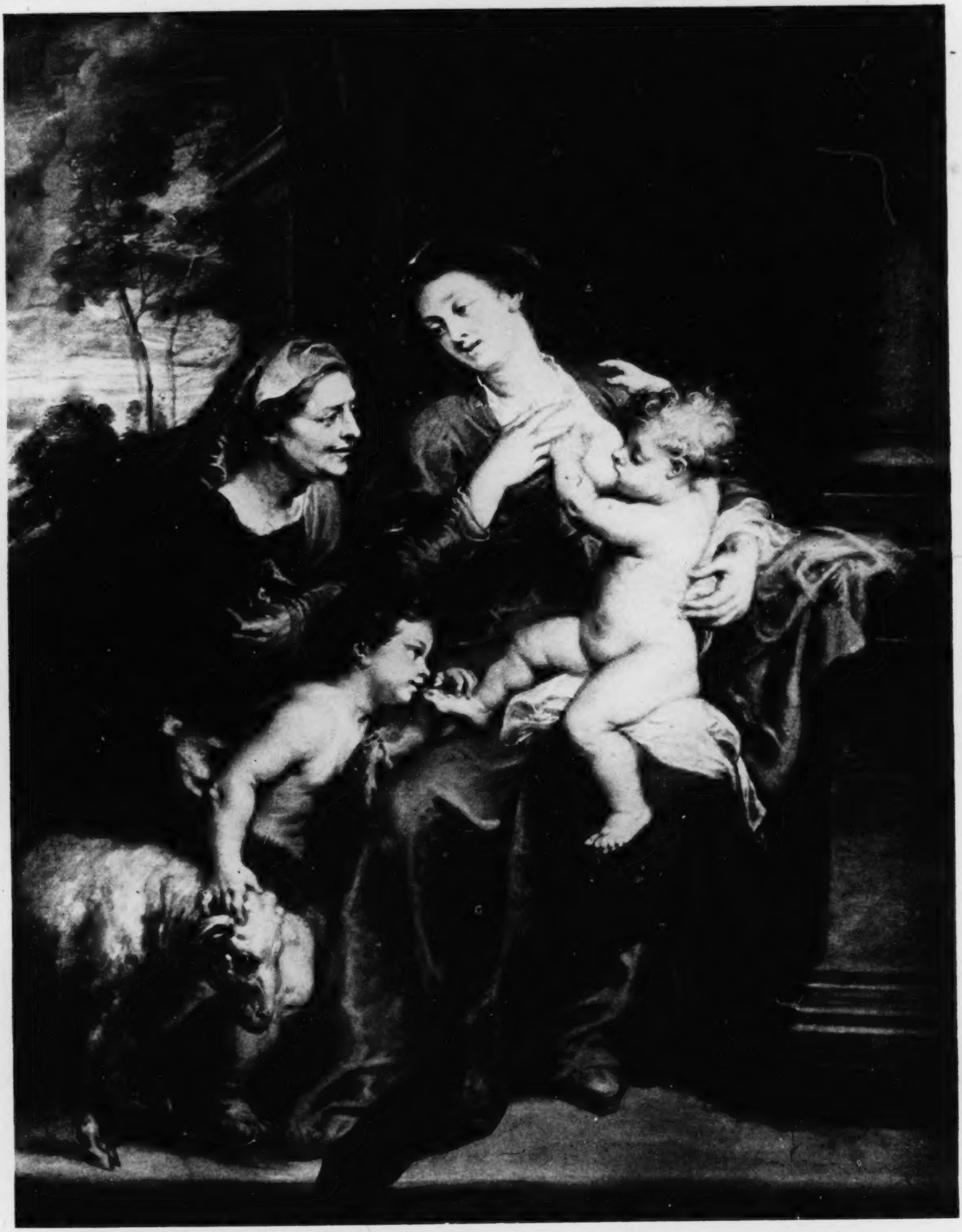
REMBRANDT VAN RIJN (1606–1669) THE CARCASE OF AN OX (121)

Glasgow Museums and Art Galleries

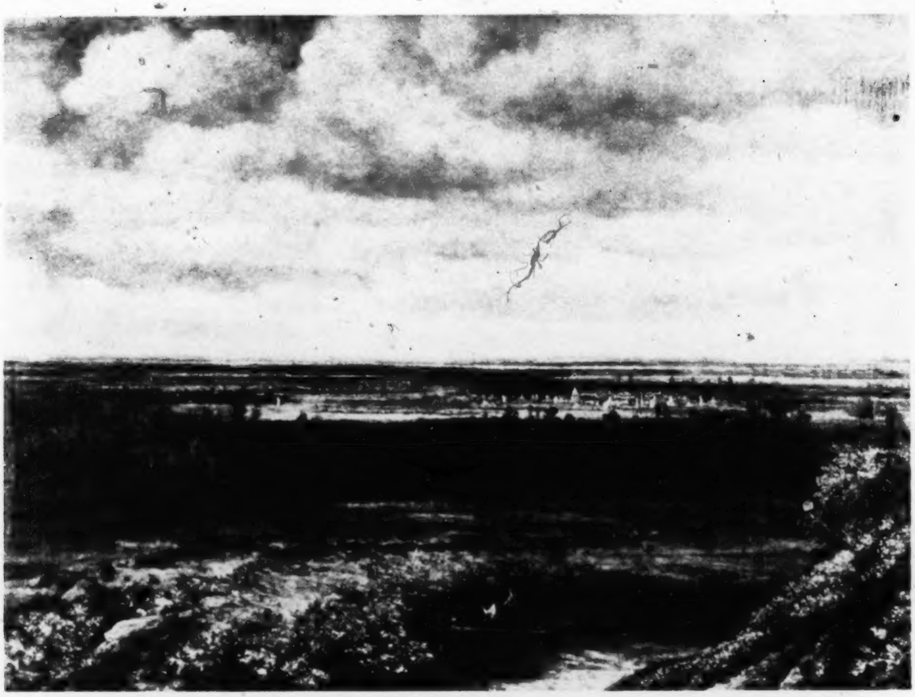


SIR ANTHONY VAN DYCK (1599–1641) ECCE HOMO (133)

Barber Institute of Fine Arts, University of Birmingham

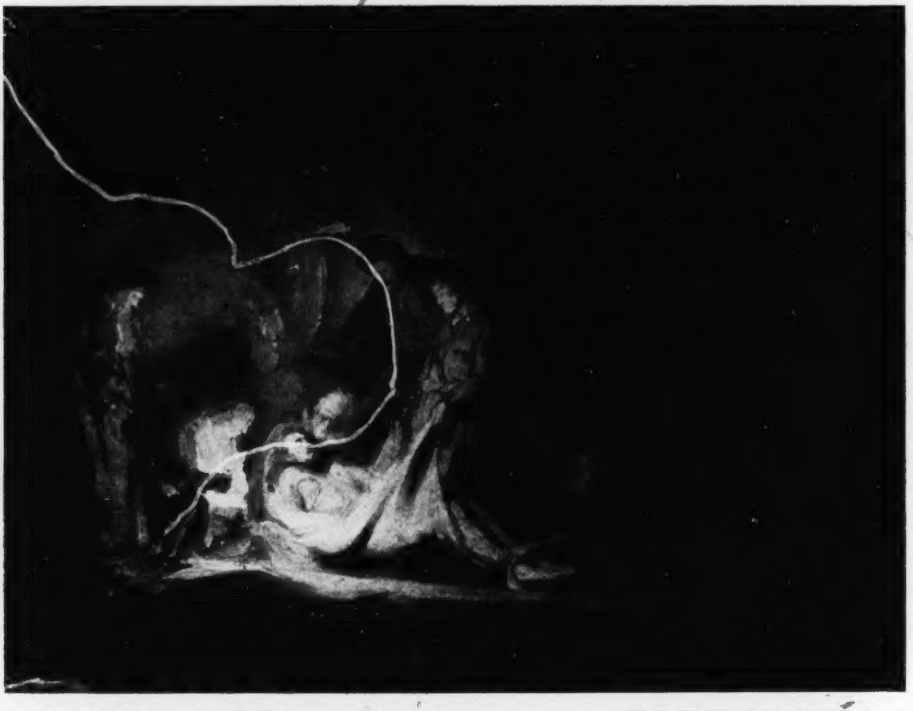


SIR PETER PAUL RUBENS (1577–1640)
THE VIRGIN AND CHILD WITH ST. ELIZABETH AND THE INFANT ST. JOHN (117)
Walker Art Gallery, Liverpool



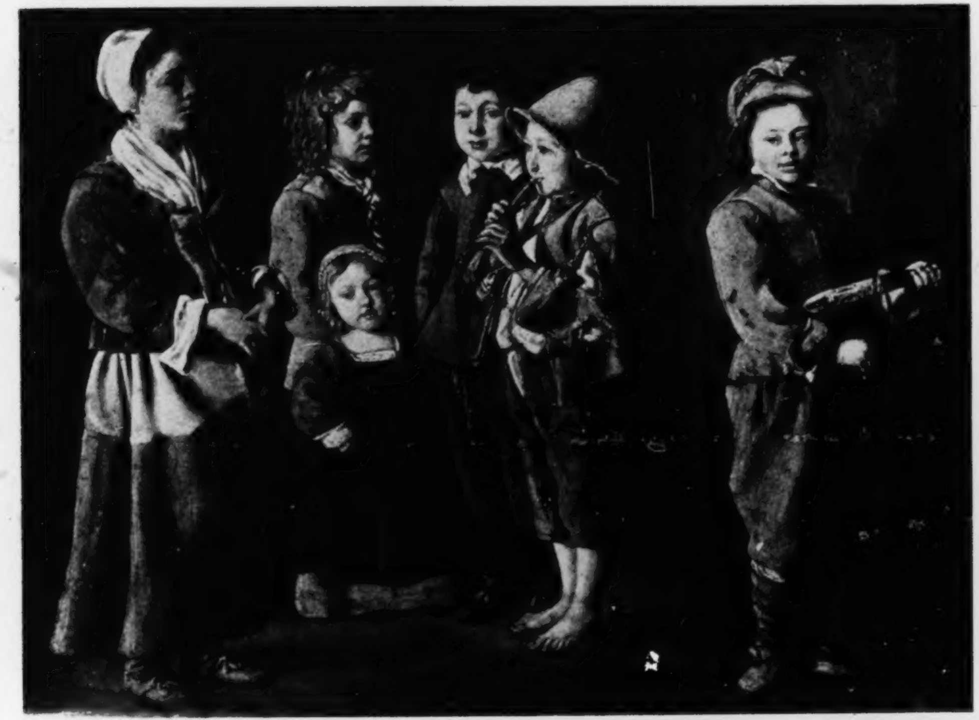
PHILIPS KONINCK (1619–1688) A LANDSCAPE IN HOLLAND (118)

University of Glasgow (Hunterian Collection)



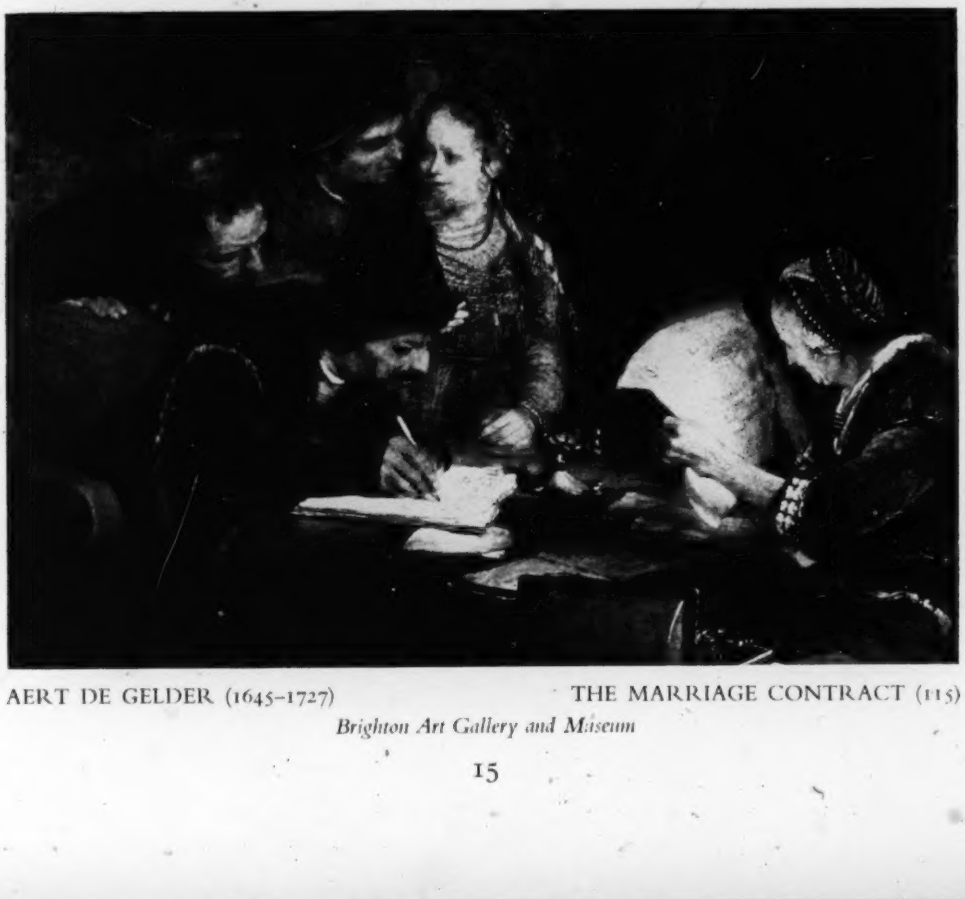
REMBRANDT VAN RIJN (1606–1669) THE ENTOMBMENT (122)

University of Glasgow (Hunterian Collection)



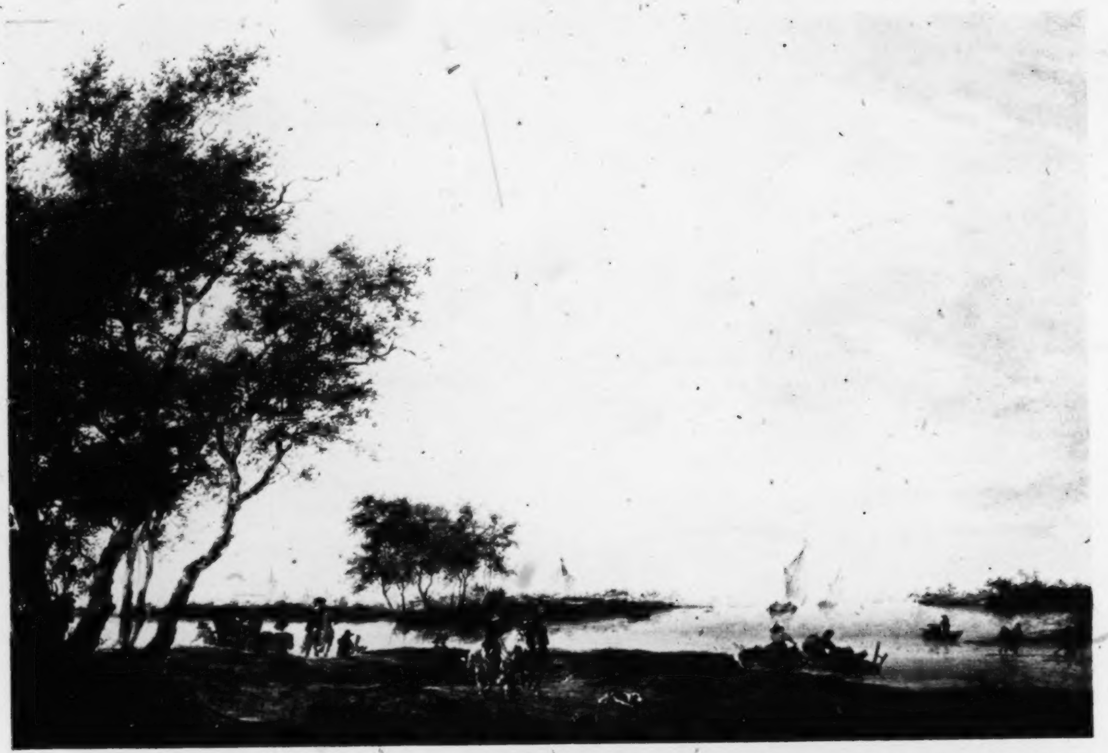
ANTOINE LE NAIN (1588–1648) PEASANT CHILDREN (111)

Glasgow Museums and Art Galleries (Burrell Collection)



AERT DE GELDER (1645–1727) THE MARRIAGE CONTRACT (115)

Brighton Art Gallery and Museum

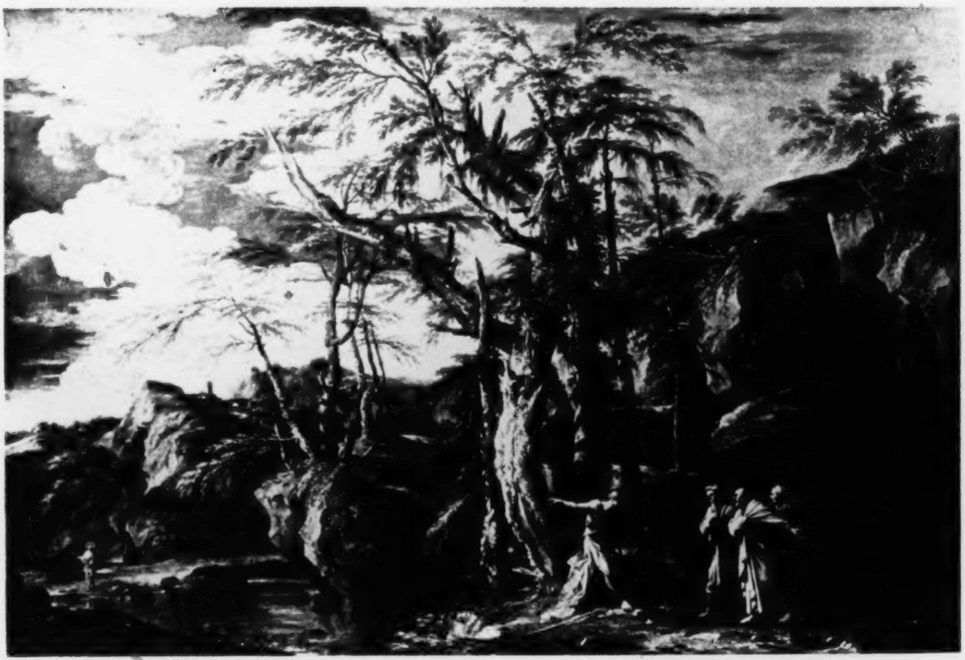


SALOMON VAN RUYSDAEL (1600/3–1670) RIVER SCENE WITH FISHERMEN AND BOATS (107)

Leicester Museums and Art Gallery

JAN VAN GOYEN (1596–1656) A RIVER ESTUARY (154)

Castle Museum, Norwich



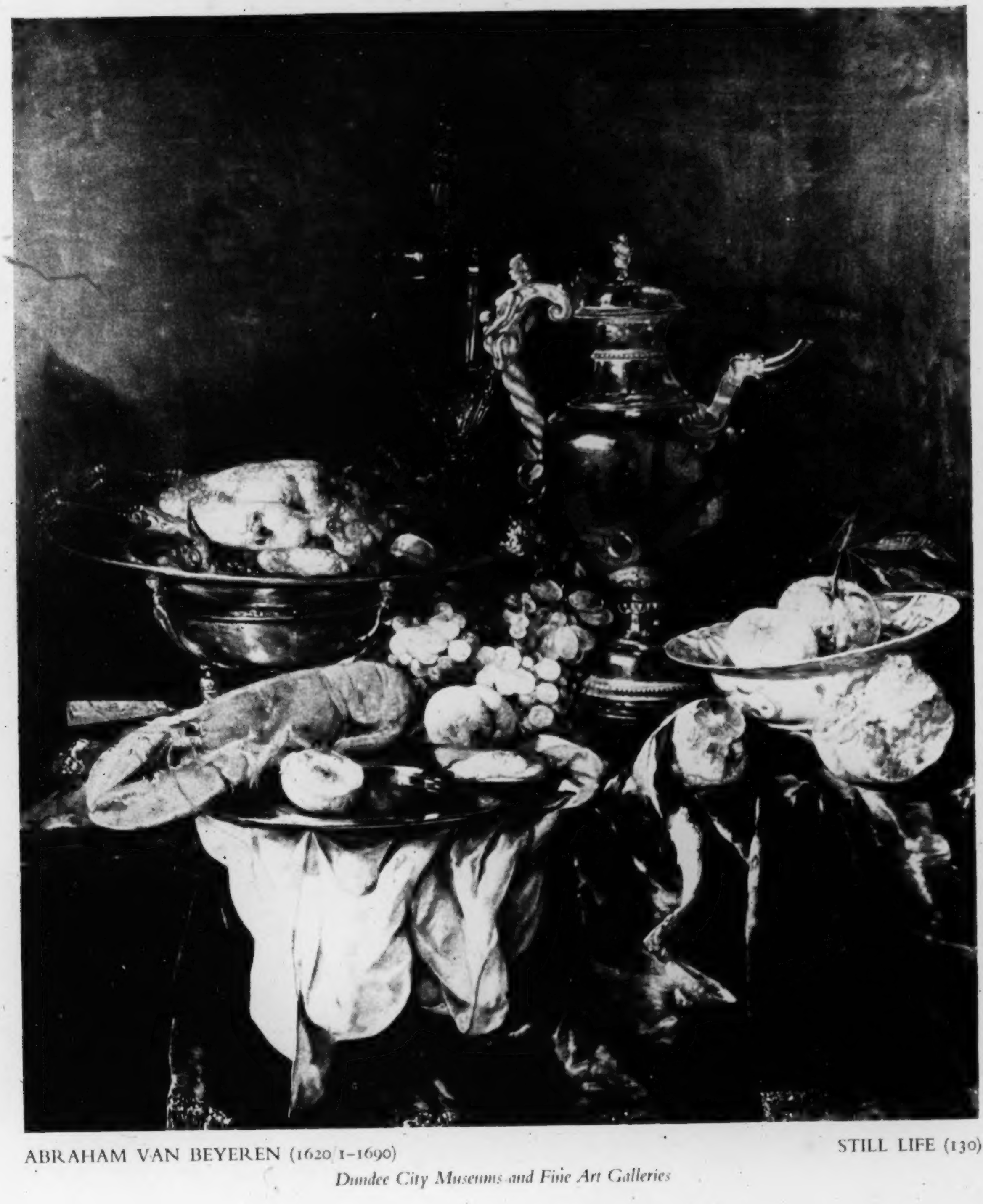
SALVATOR ROSA (1615–1673) ST. JOHN THE BAPTIST IN THE WILDERNESS (66)

Glasgow Museums and Art Galleries

CLAUDE LORRAINE (1600–1682)

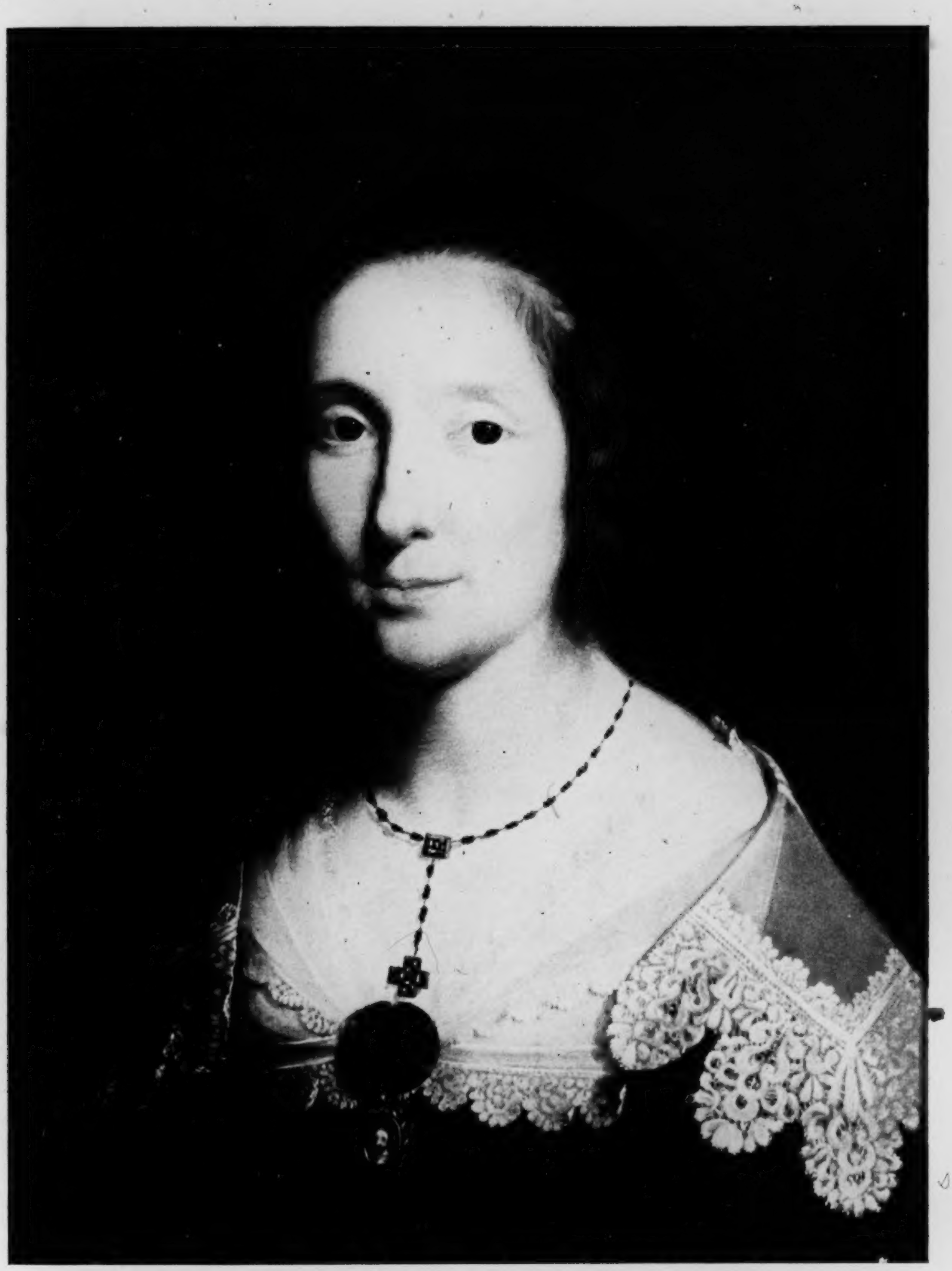
A LANDSCAPE WITH A VIEW OF THE PONTE MOLLE (94)

Birmingham City Museum and Art Gallery



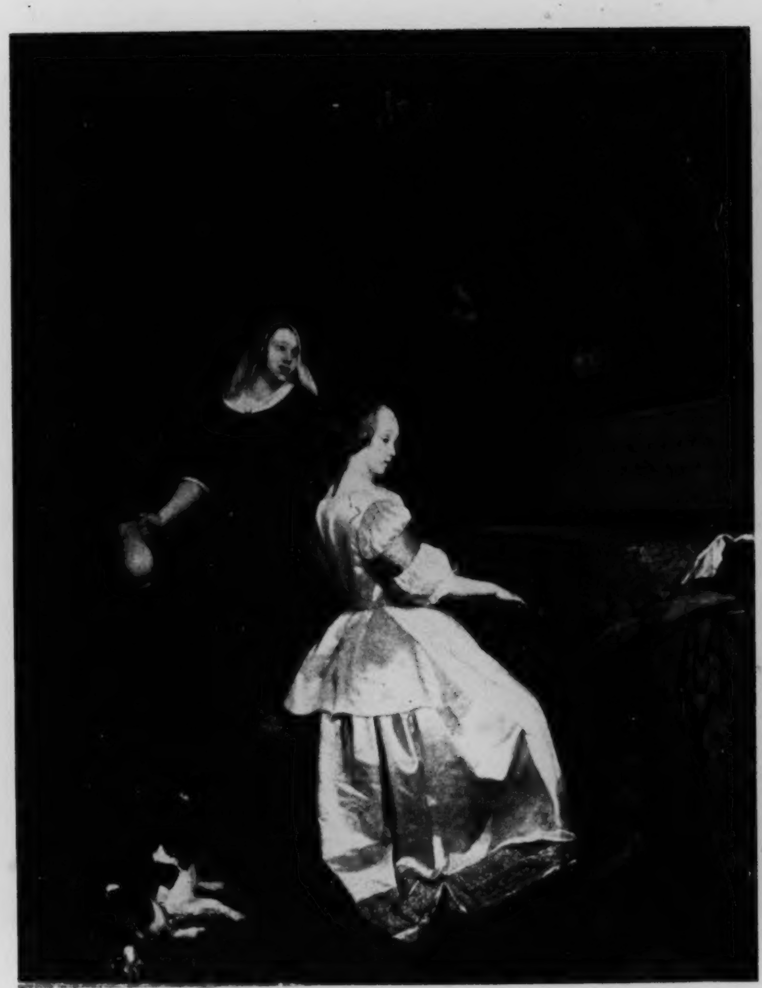
ABRAHAM VAN BEYEREN (1620/1–1690) STILL LIFE (130)

Dundee City Museums and Fine Art Galleries

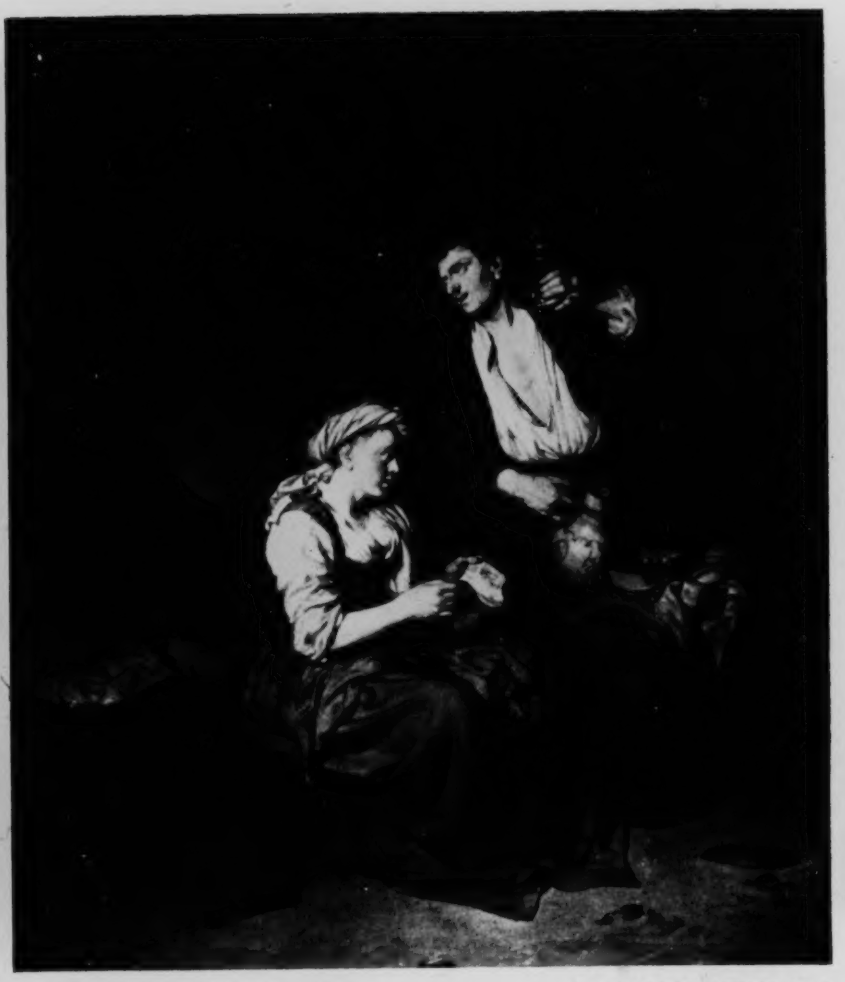


PHILIPPE DE CHAMPAIGNE (1602–1675) (?) QUEEN HENRIETTA MARIA (84)

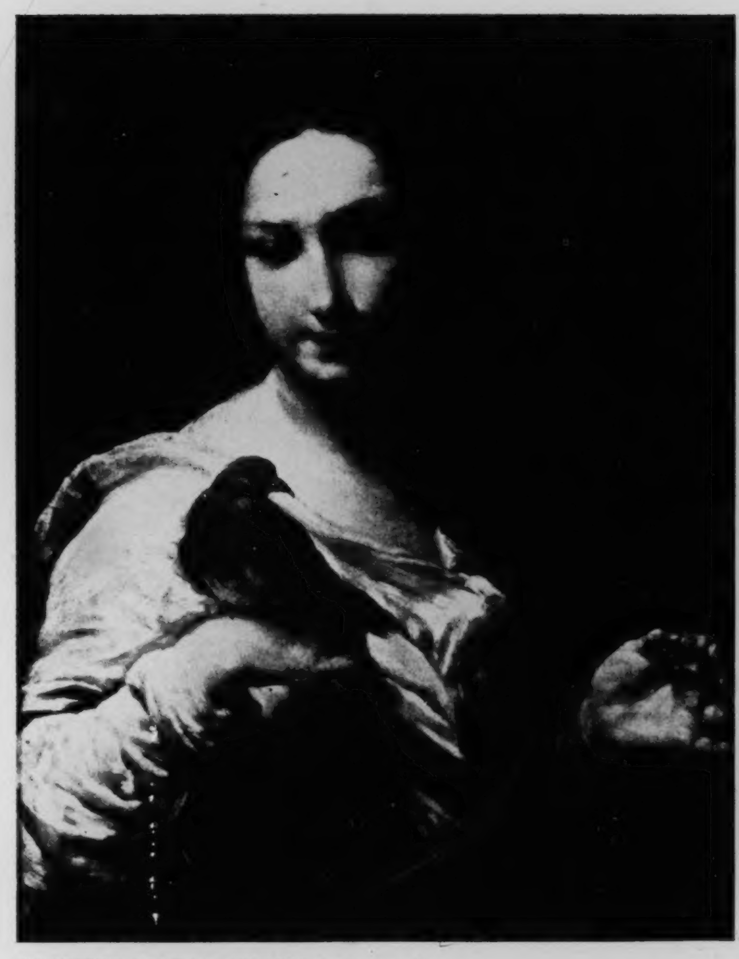
Bowes Museum, Barnard Castle



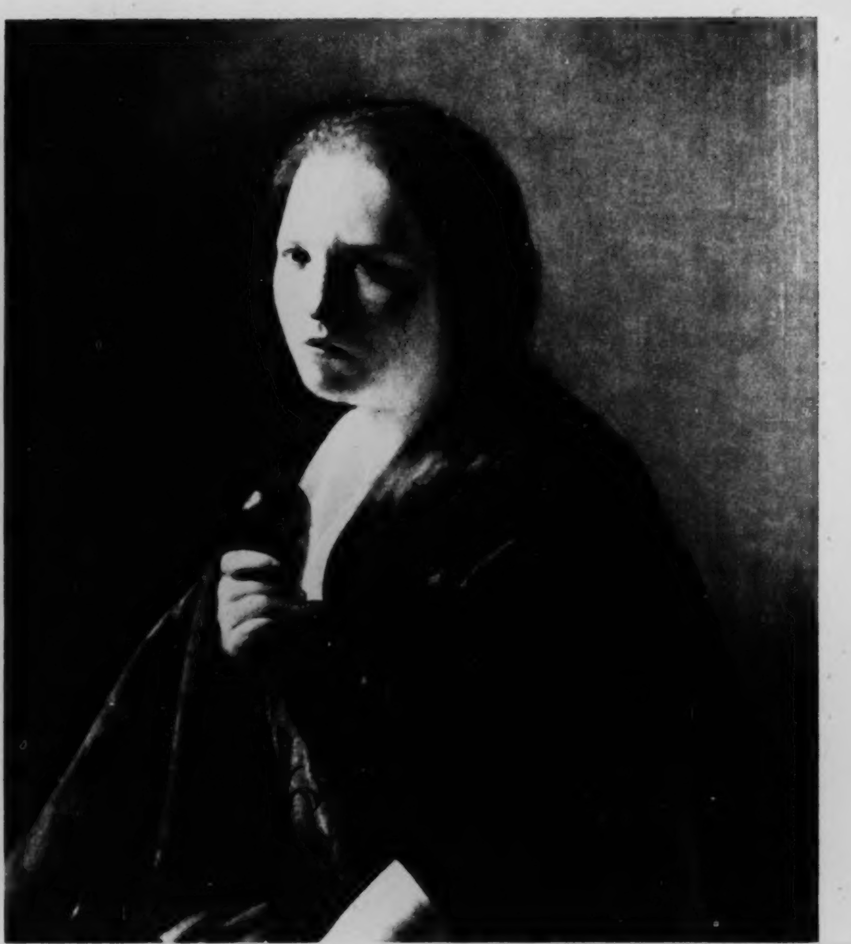
JAKOB OCHTERVELDT (*c.* 1635–1708/10) THE MUSIC LESSON (128)
Birmingham City Museum and Art Gallery



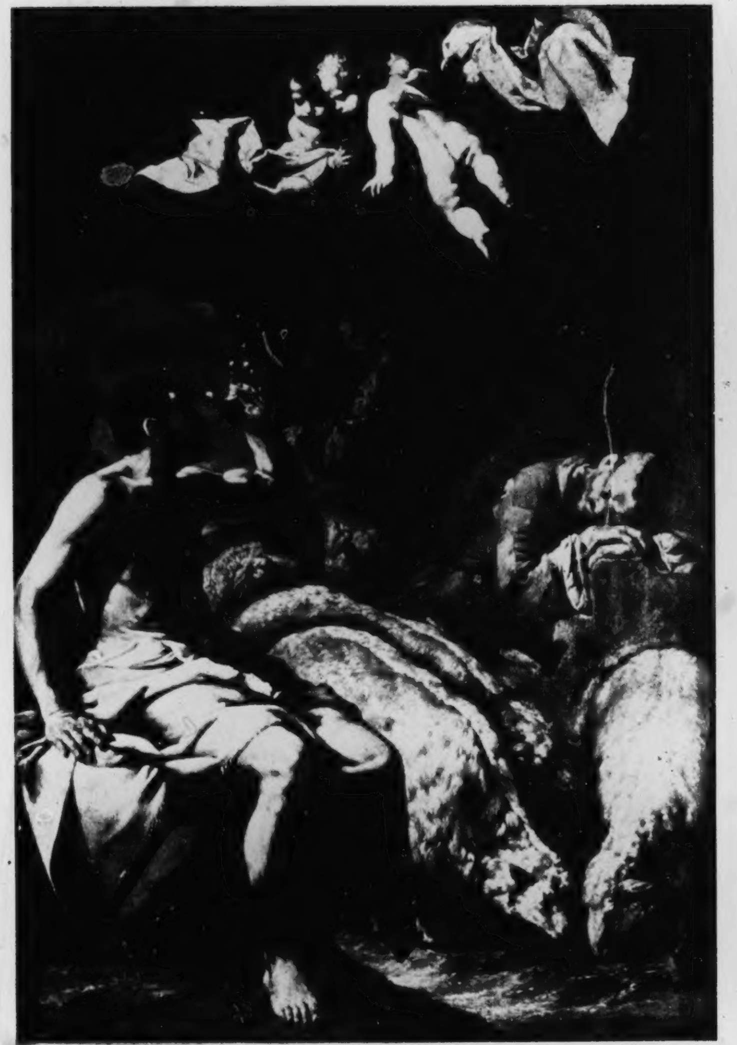
CORNELIS BEGA (1631/2–1664) A TAVERN SCENE (134)
York City Art Gallery



GIUSEPPE MARIA CRESPI (1665–1747)
A GIRL HOLDING A DOVE (152)
Birmingham City Museum and Art Gallery

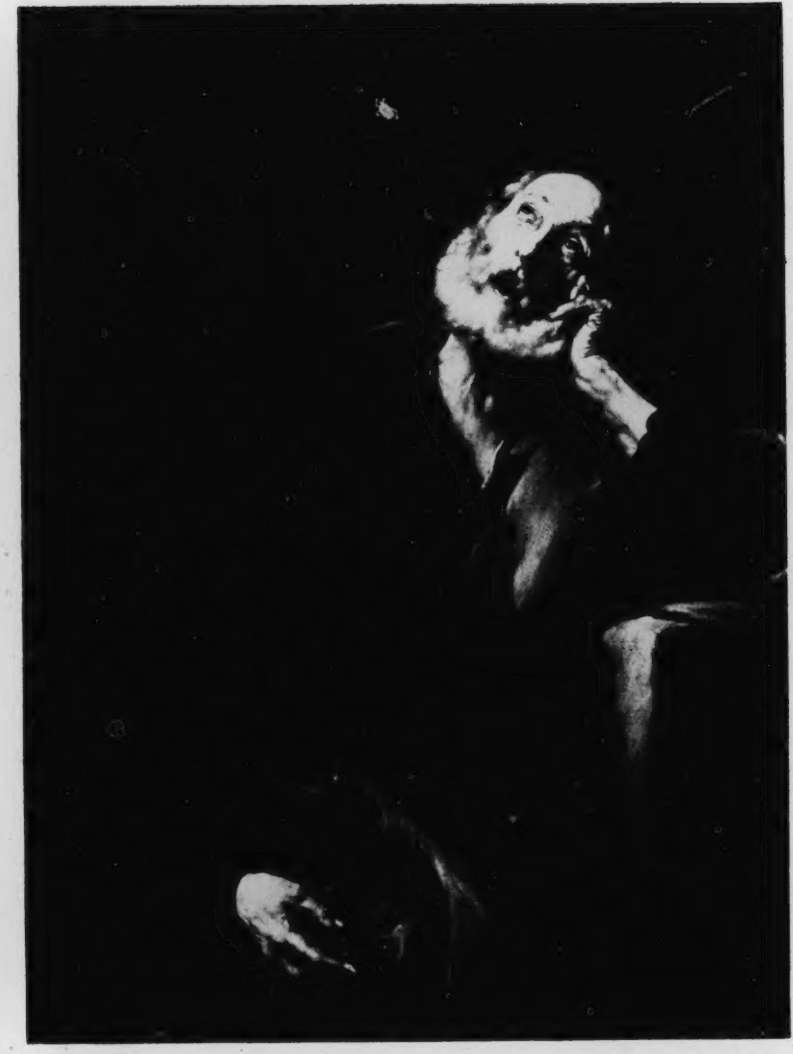


PAULUS BOR (active 1628–1669) A LADY AS THE MAGDALEN (106)
Walker Art Gallery, Liverpool



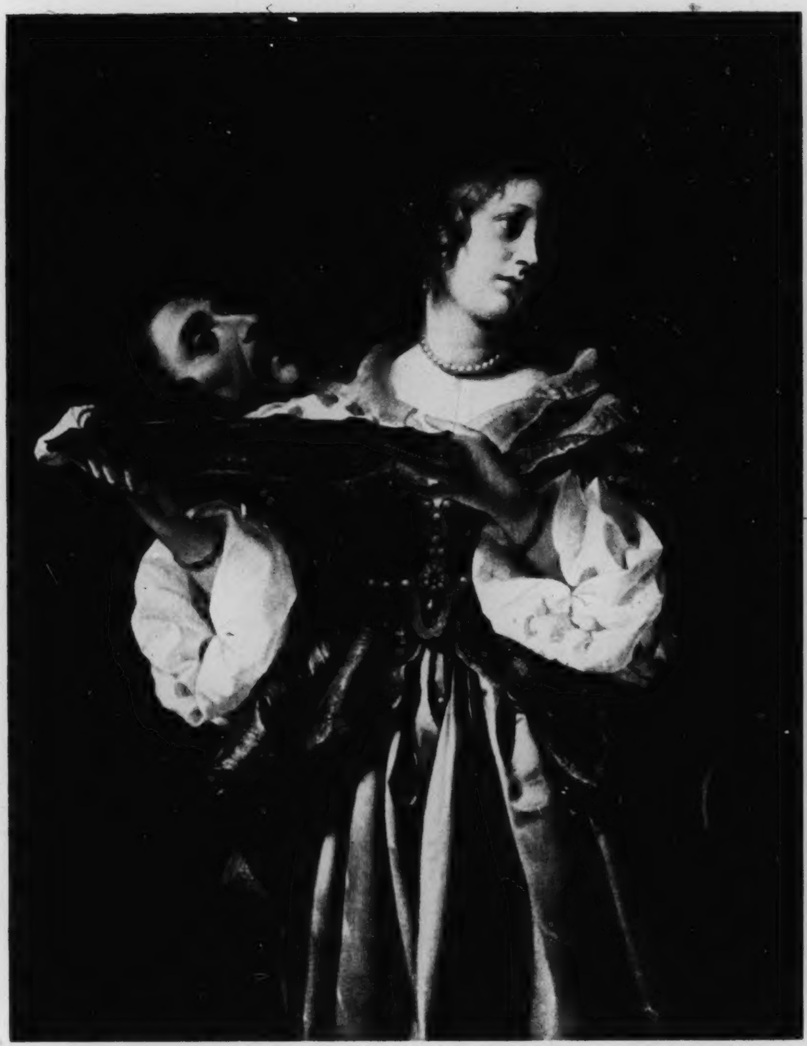
ATTRIBUTED TO BARTOLOMEO PASSANTE (1614–1656)
THE ANGEL APPEARING TO THE SHEPHERDS (49)

Birmingham City Museum and Art Gallery

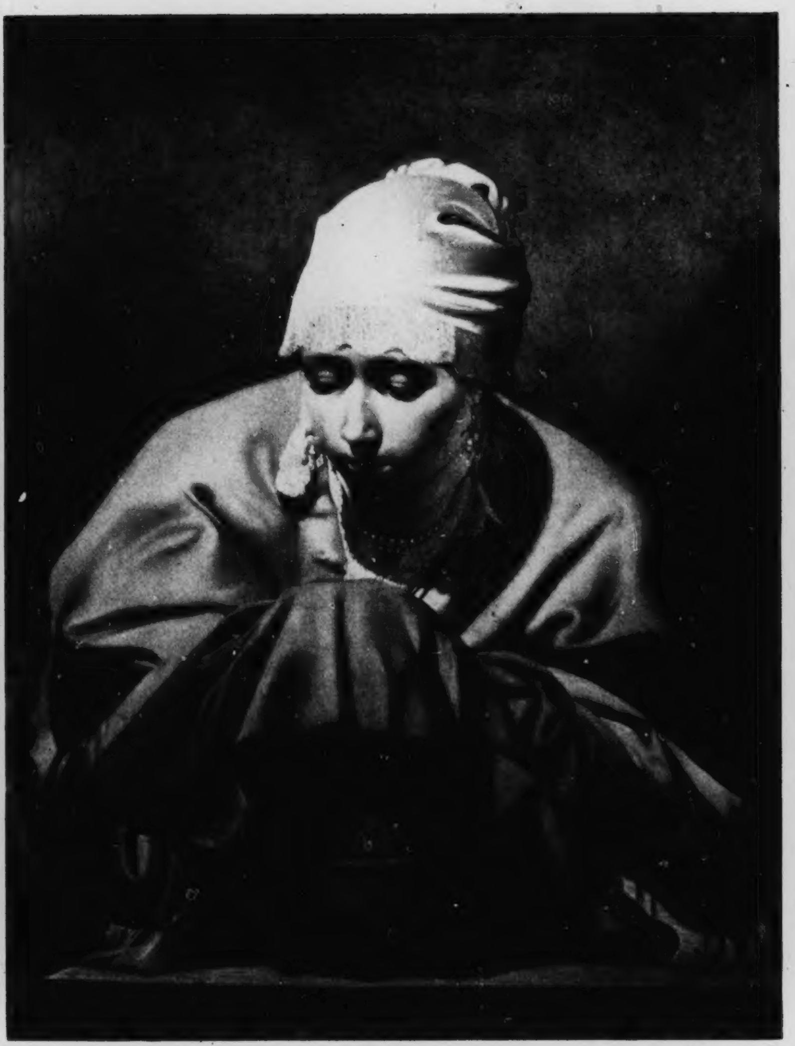


JUSEPE DE RIBERA (1591(?)–1652) ST. PETER REPENTANT (95)

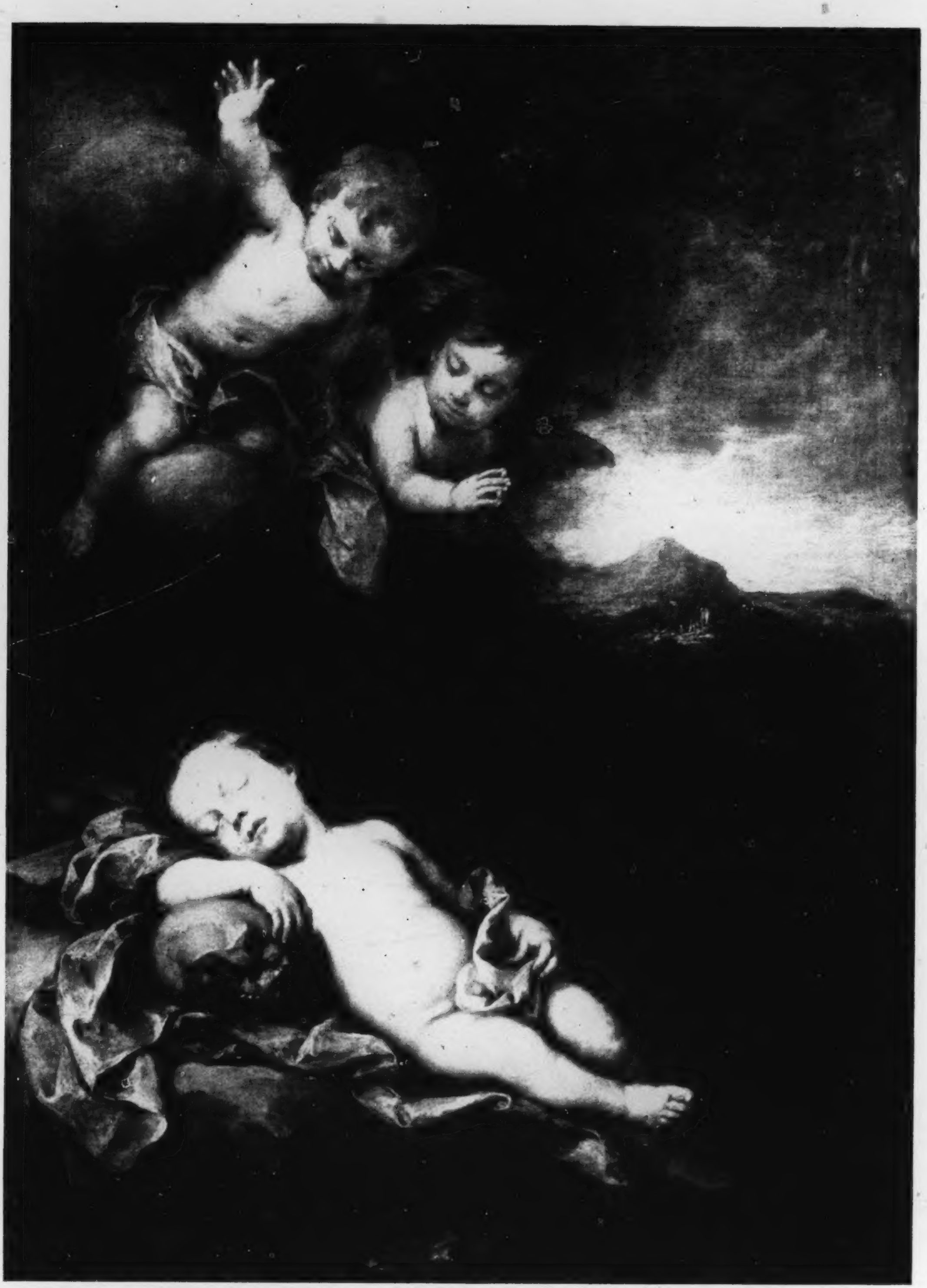
Glasgow Museums and Art Galleries



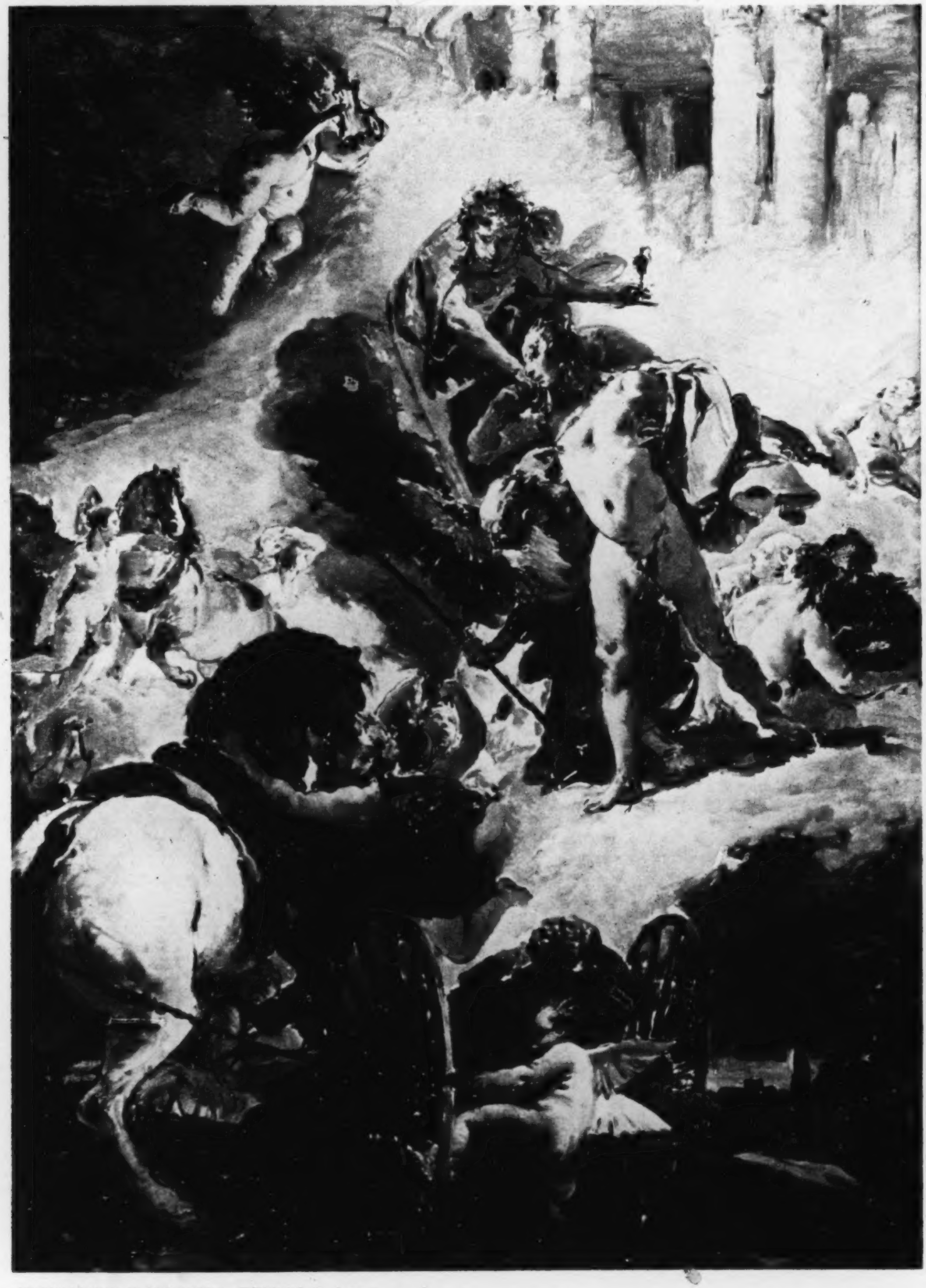
CARLO DOLCI (1616–1686)
SALOME WITH THE BAPTIST'S HEAD (102)
Glasgow Museums and Art Galleries



CESAR VAN EVERDINGEN (1606–1678)
A WOMAN WARMING HER HANDS OVER A BRAZIER (89)
Southampton Art Gallery



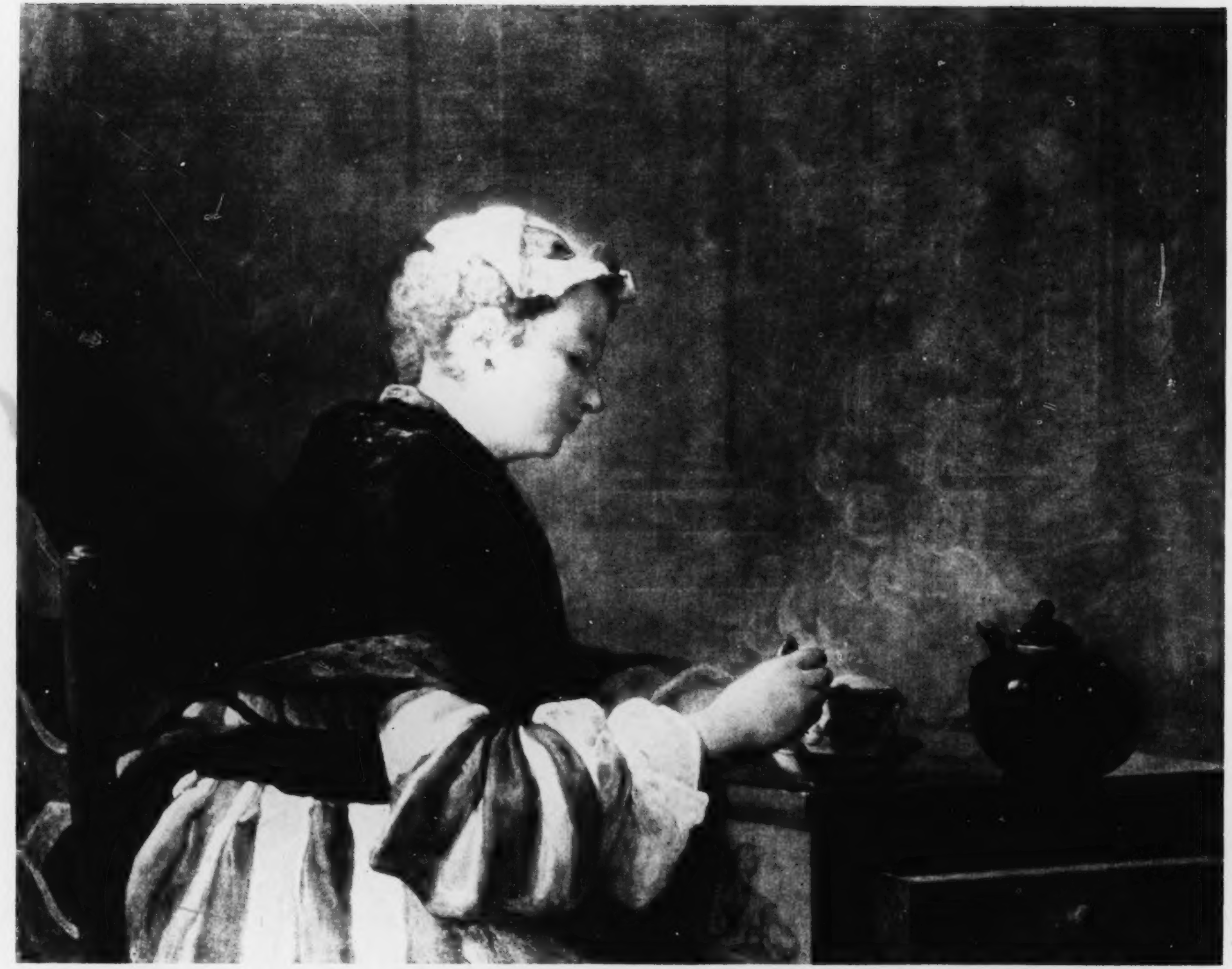
BARTOLOME ESTEBAN MURILLO (1617–1682)
THE INFANT CHRIST ASLEEP ON THE CROSS (108)
Sheffield City Art Galleries



GIOVANNI BATTISTA TIEPOLO (1696–1770)

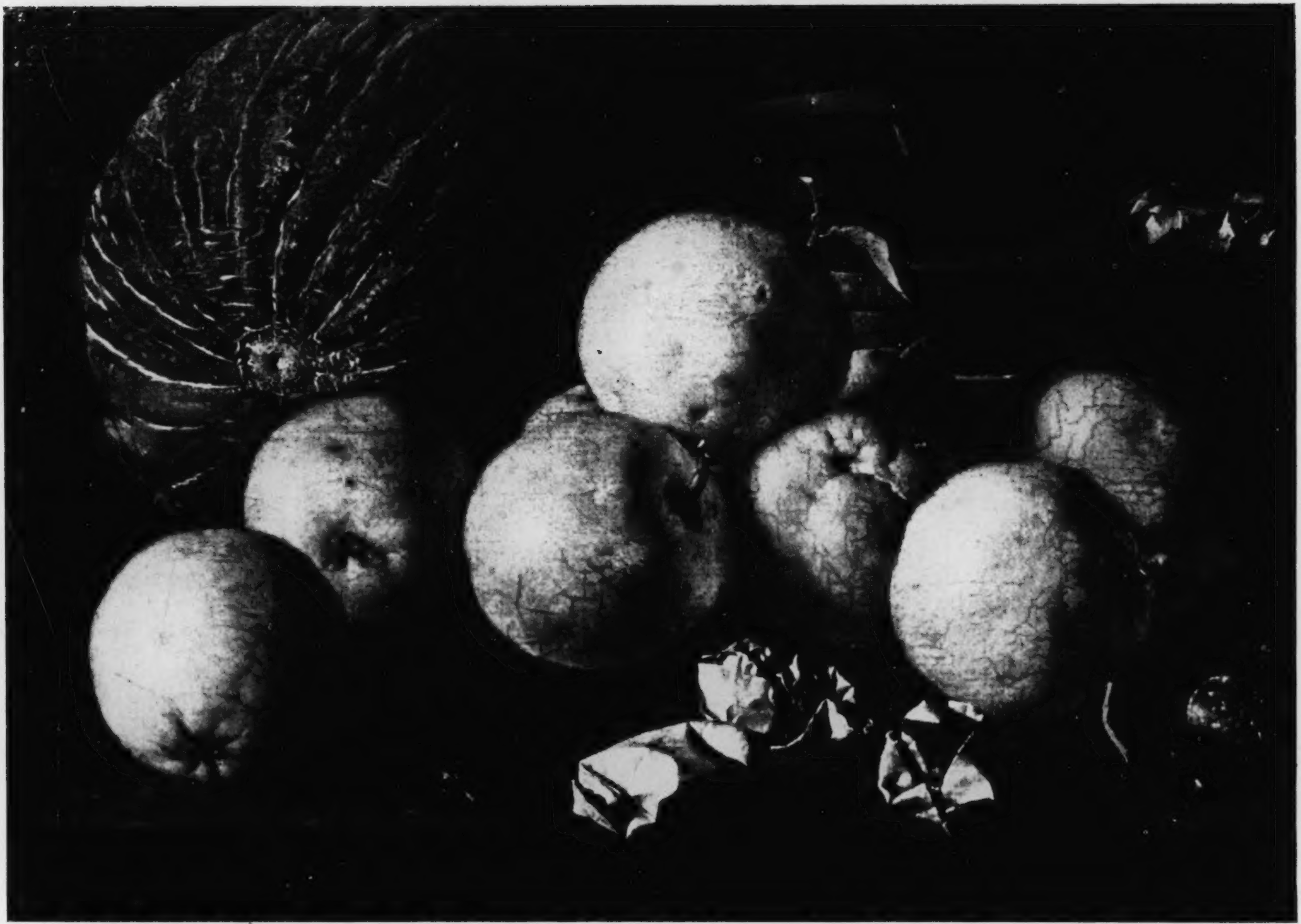
THE HARNESSING OF THE HORSES OF THE SUN (135)

Bowes Museum, Barnard Castle



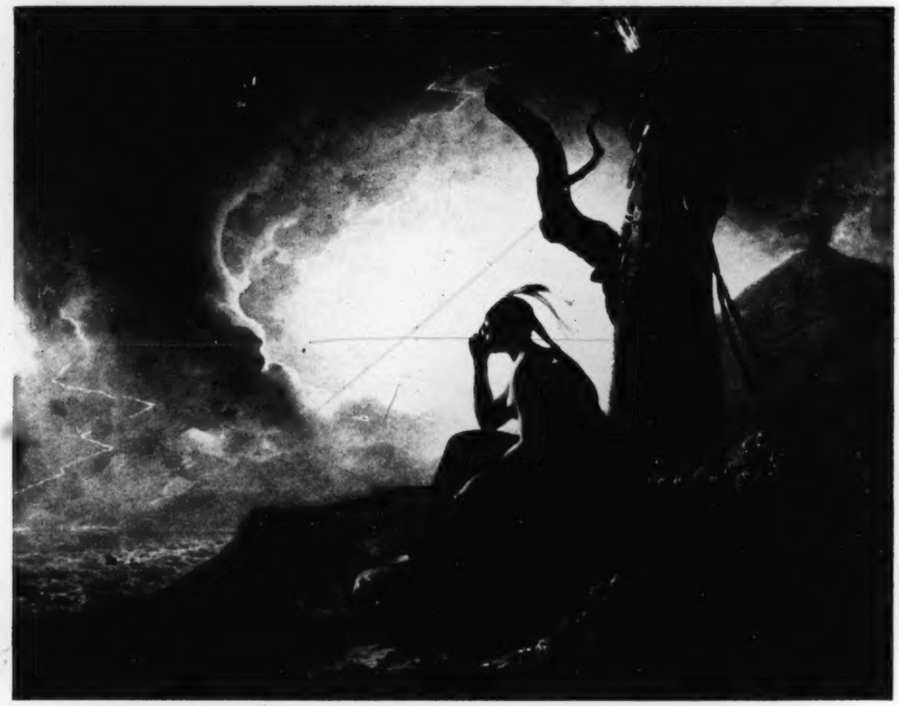
JEAN-BAPTISTE-SIMEON CHARDIN (1699–1779) A LADY TAKING TEA (161)

University of Glasgow (Hunterian Collection)



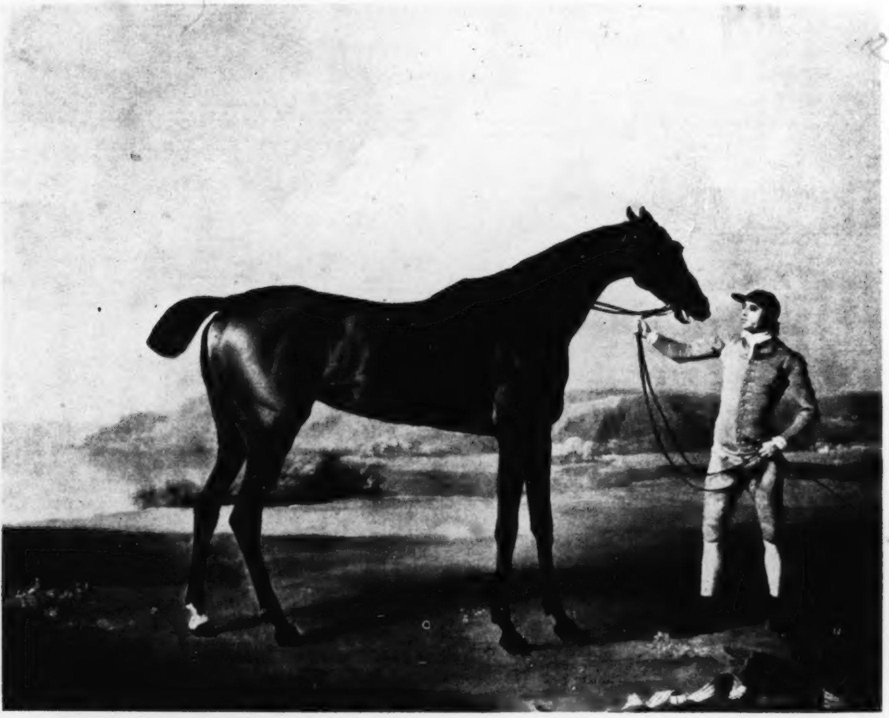
LUIS MENENDEZ (1716–1780) STILL LIFE WITH LEMONS (172)

York City Art Gallery



JOSEPH WRIGHT, A.R.A. (1734–1797) THE INDIAN WIDOW (301)

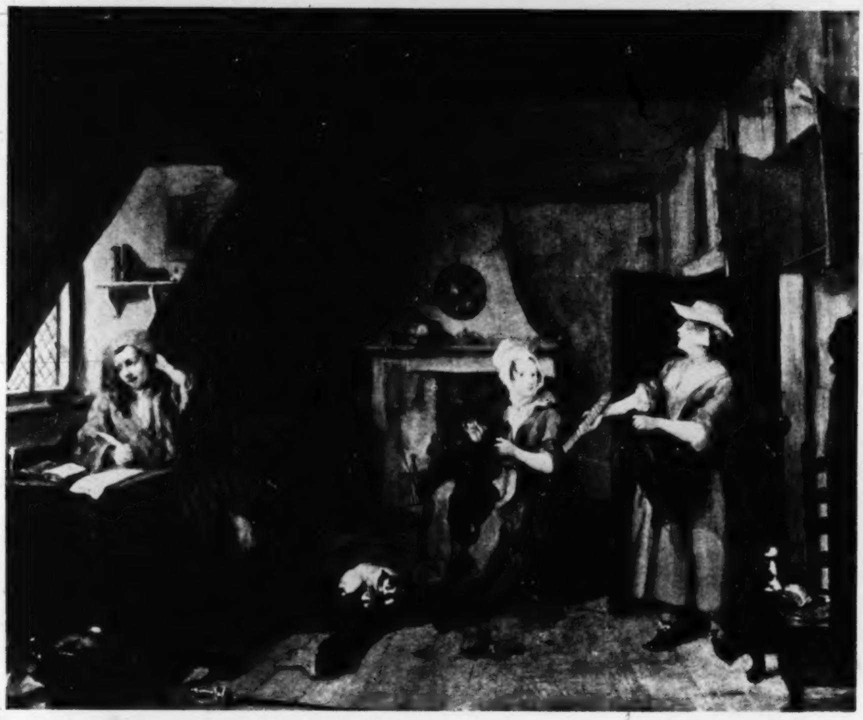
Derby Museum and Art Gallery



GEORGE STUBBS, A.R.A. (1724–1806)

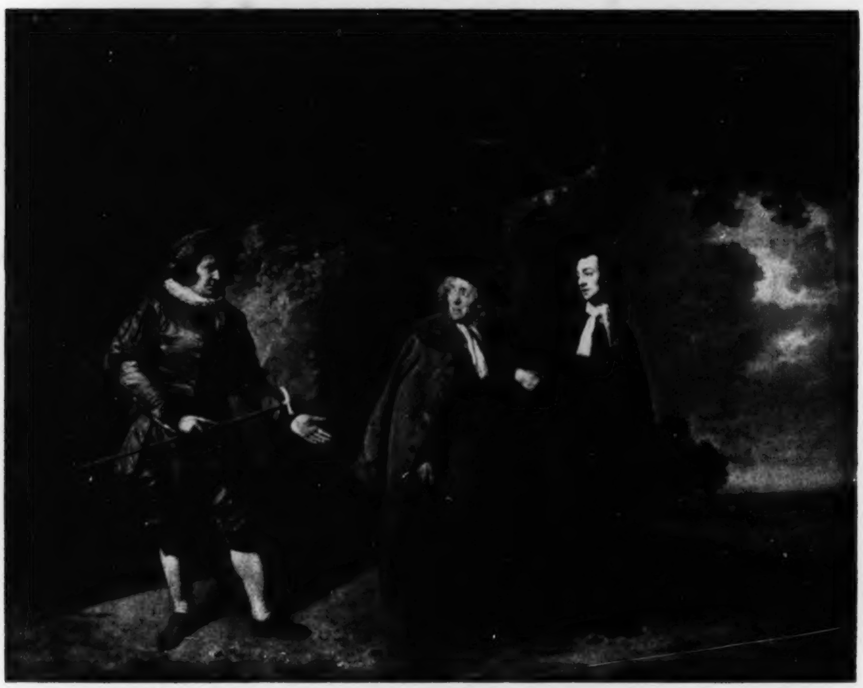
MOLLY LONGLEGS WITH A JOCKEY (166)

Walker Art Gallery, Liverpool



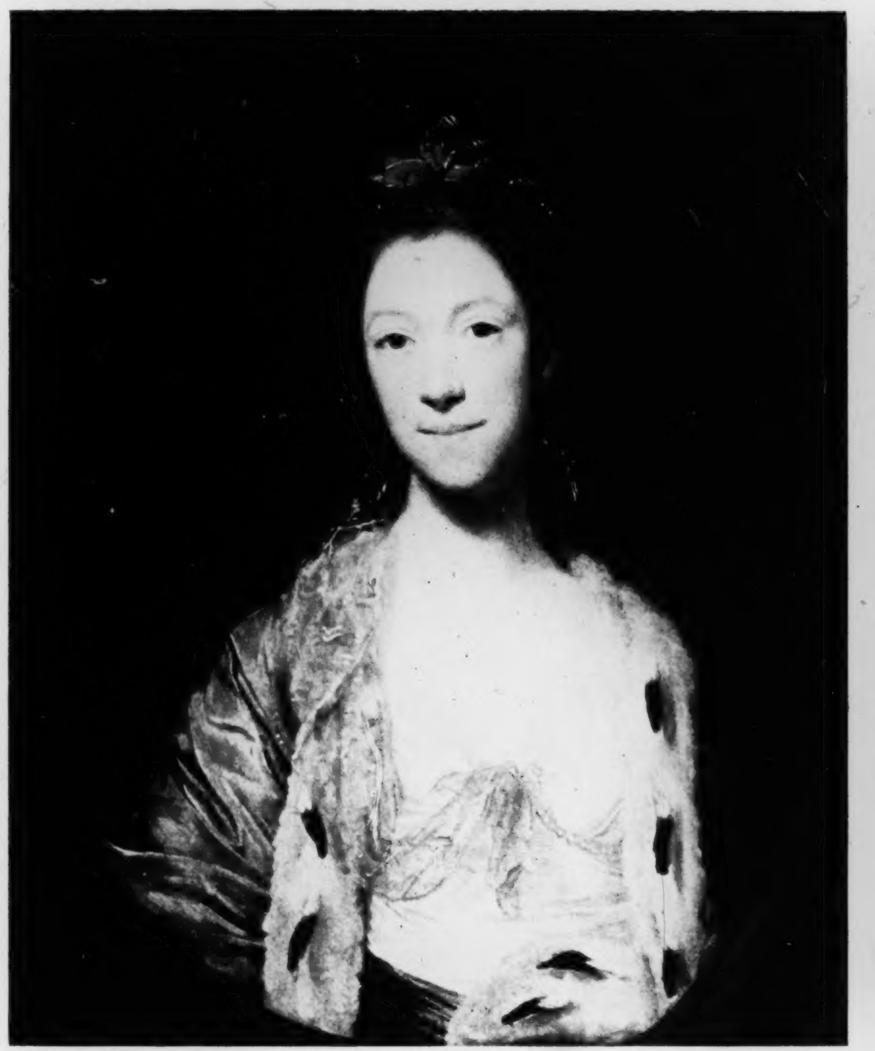
WILLIAM HOGARTH (1697–1764) THE DISTRESSED POET (159)

Birmingham City Museum and Art Gallery



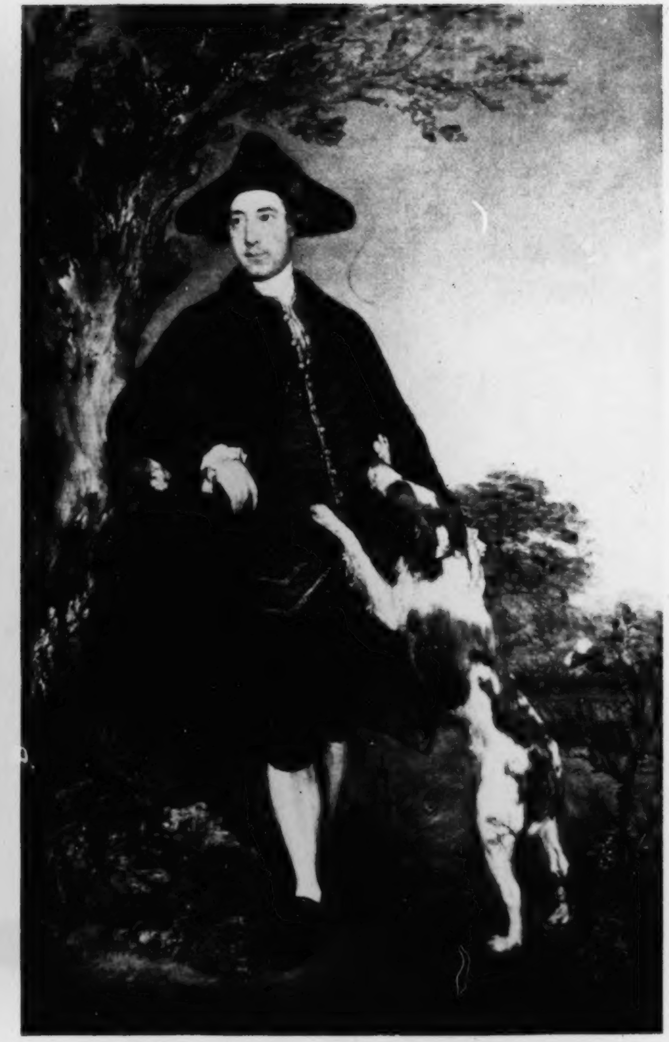
JOHANN ZOFFANY, R.A. (1734/5–1810)
ASTLEY BRANSBY AS AESOP, WILLIAM PARSONS AS THE OLD MAN, AND WATKINS AS THE SERVANT IN 'LETHE' (168)

Birmingham City Museum and Art Gallery



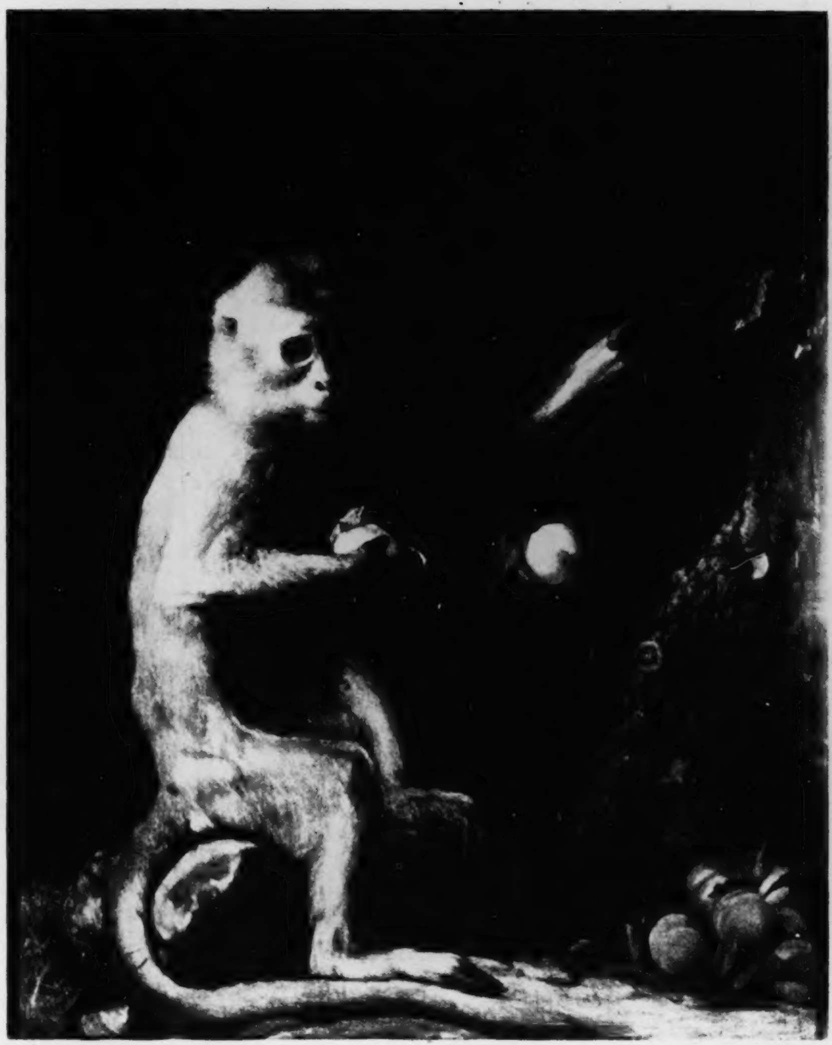
SIR JOSHUA REYNOLDS, P.R.A. (1723–1792) MRS. LUTHER (175)

Birmingham City Museum and Art Gallery



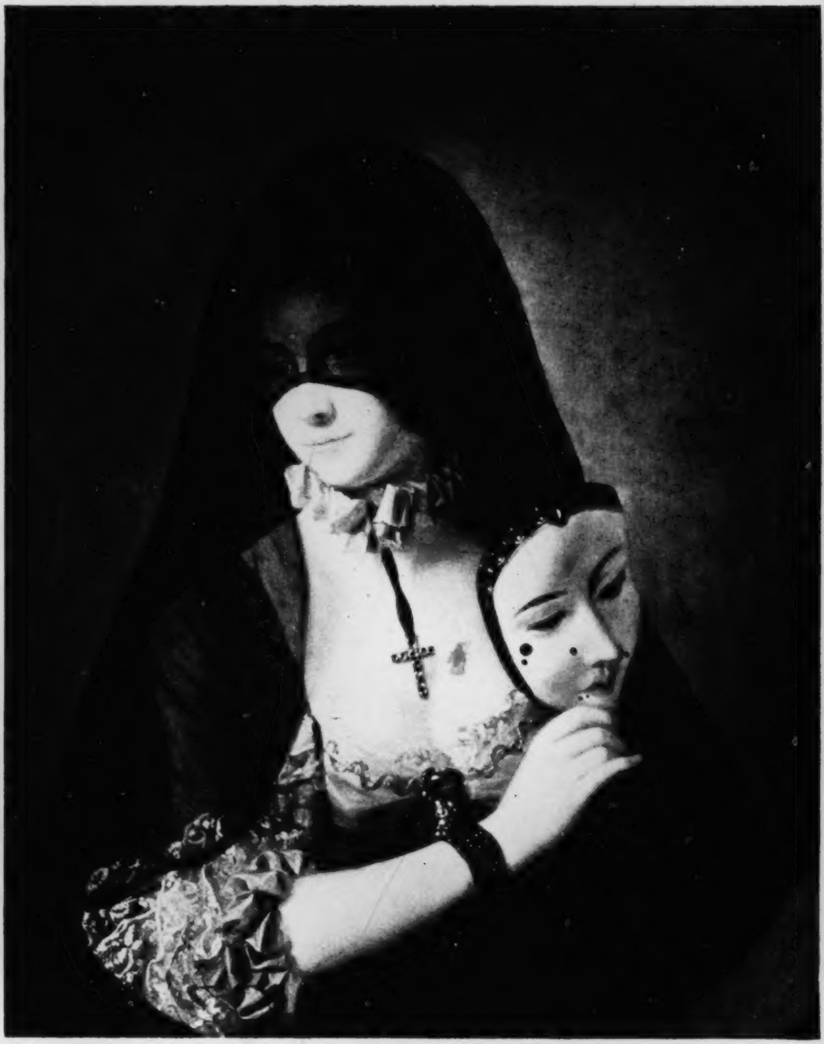
THOMAS GAINSBOROUGH, R.A. (1727–1788)
LORD VERNON (51)

Southampton Art Gallery



GEORGE STUBBS, A.R.A (1724–1806) A GREEN MONKEY (171)

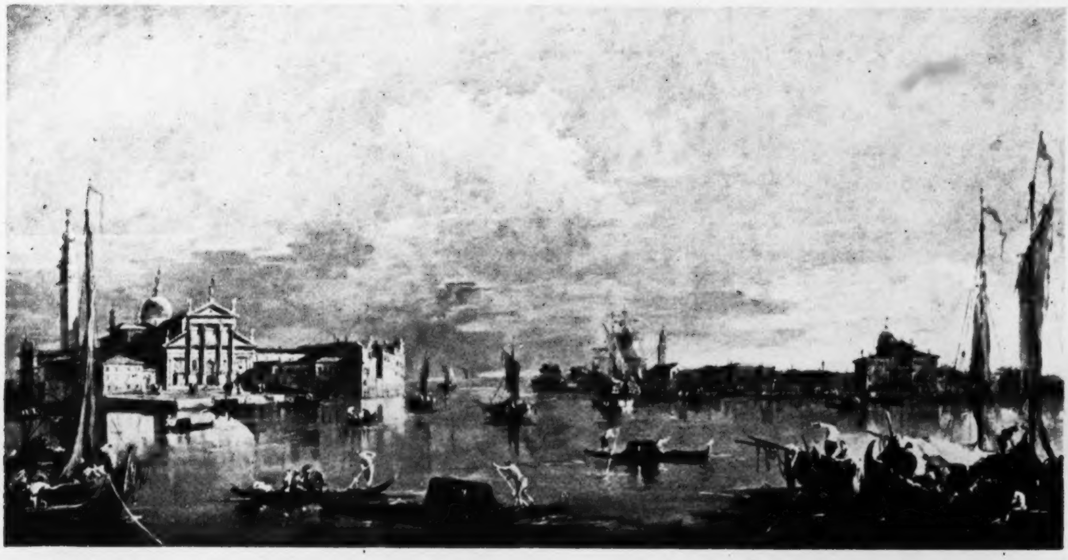
Walker Art Gallery, Liverpool



HENRY ROBERT MORLAND (1716–1797)

THE FAIR NUN UNMASKED (169)

Leeds City Art Gallery

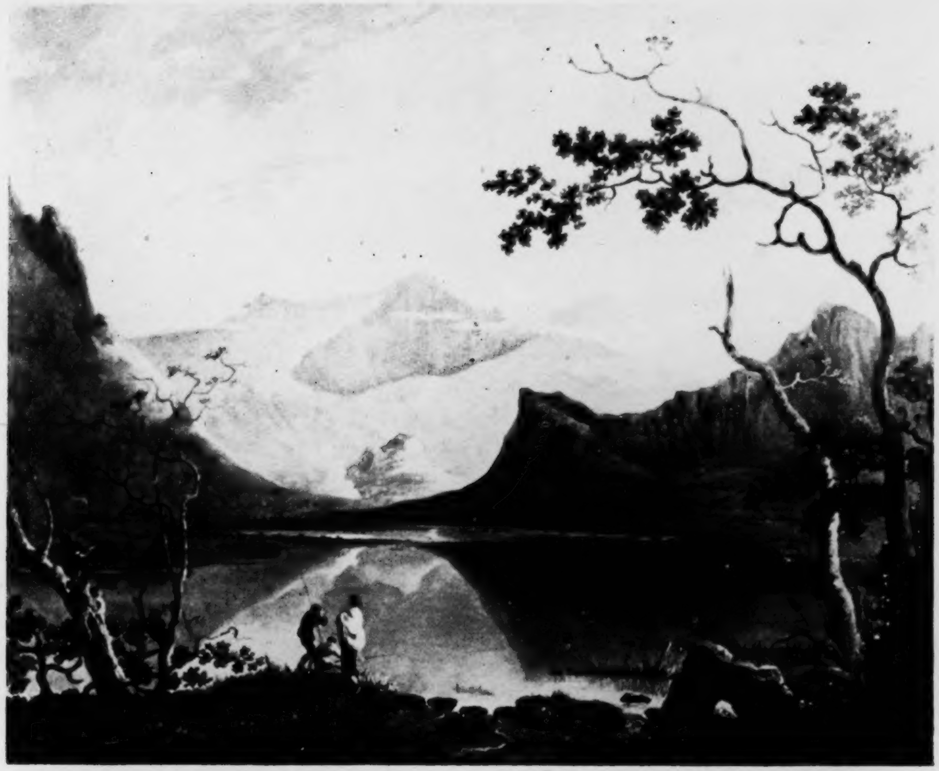


FRANCESCO GUARDI (1712–1793) S. GIORGIO MAGGIORE (160)

Temple Newsam House, Leeds

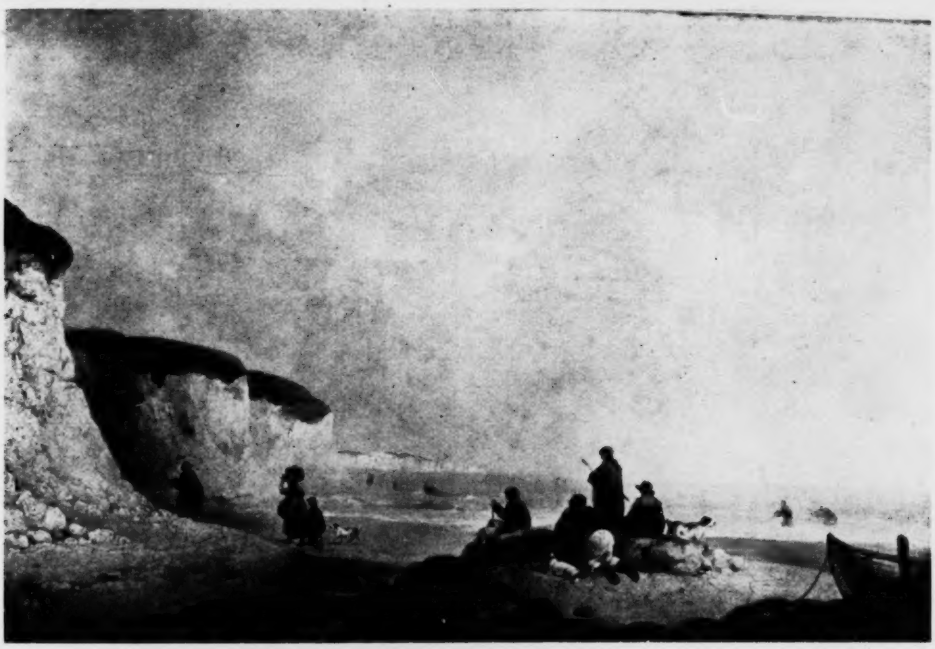
FRANÇOIS BOUCHER (1703–1770) A LANDSCAPE WITH A WATERMILL (176)

Bowes Museum, Barnard Castle



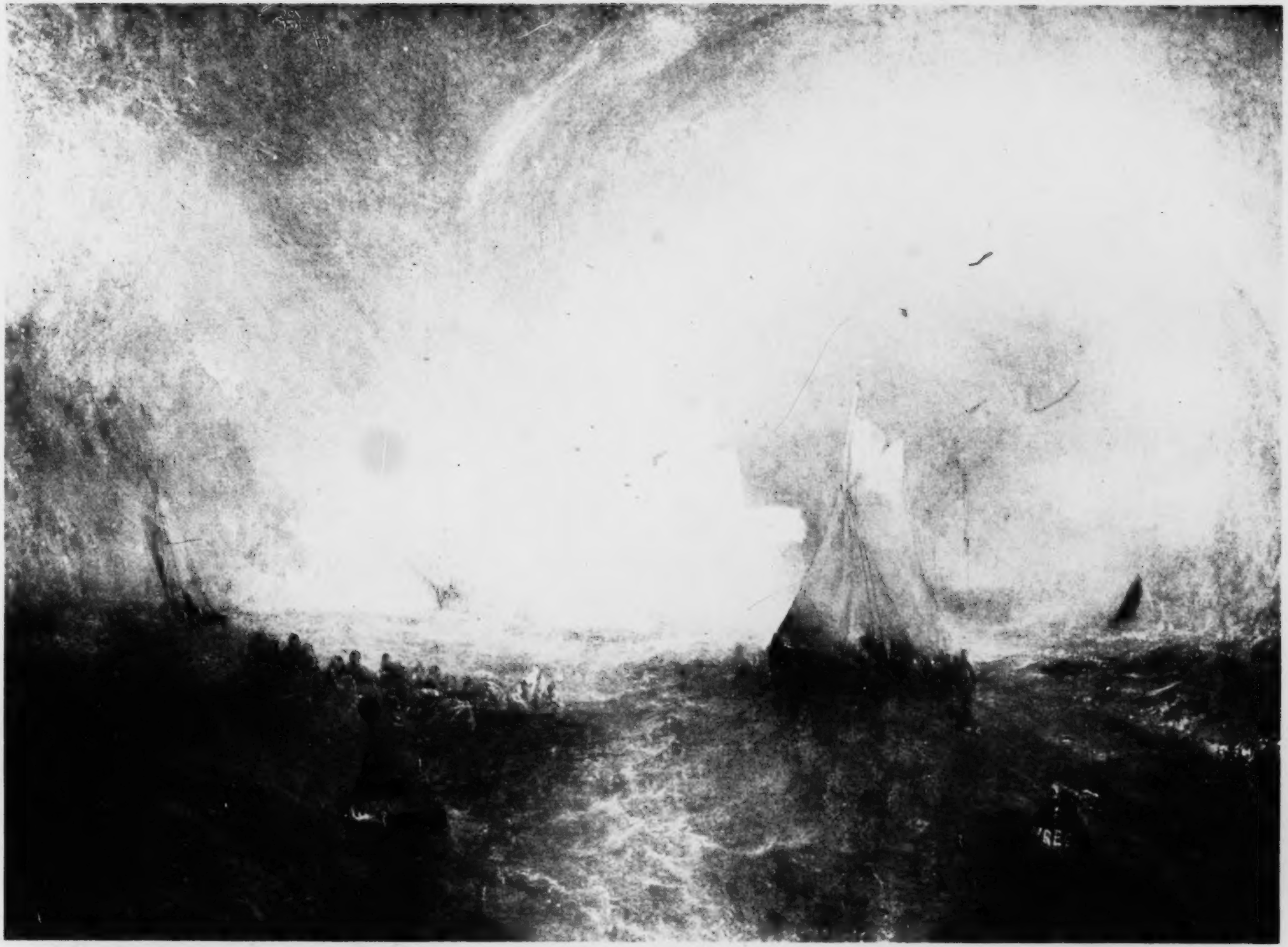
RICHARD WILSON, R.A. (1714–1782) SNOWDON FROM LLYN NANTLLE (298)

Castle Museum and Art-Gallery, Nottingham



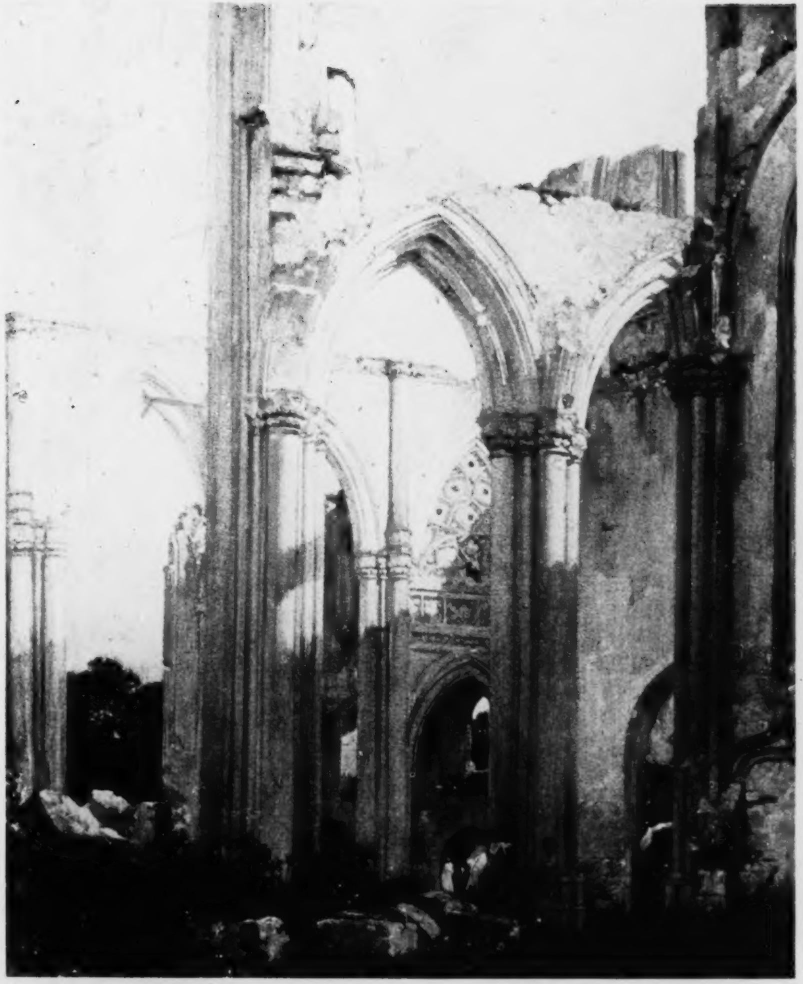
GEORGE MORLAND (1757–1804)
A CALM OFF THE COAST OF THE ISLE OF WIGHT (180)

Leicester Museums and Art Gallery

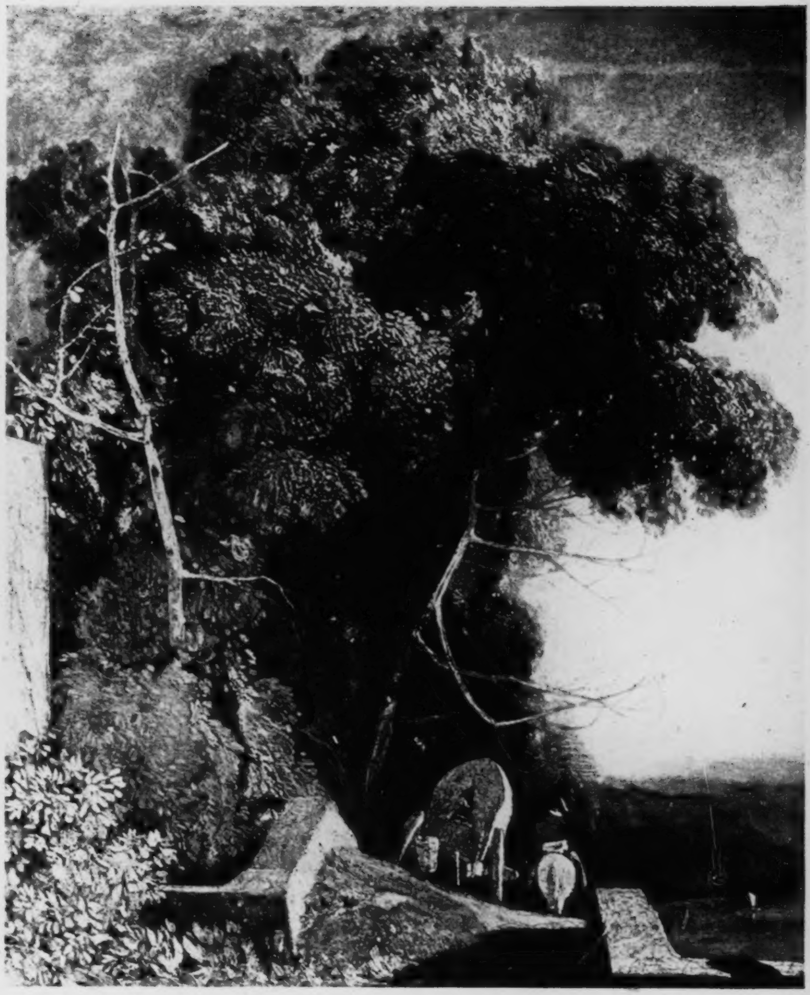


J. M. W. TURNER, R.A. (1775–1851) THE WRECK BUOY (185)

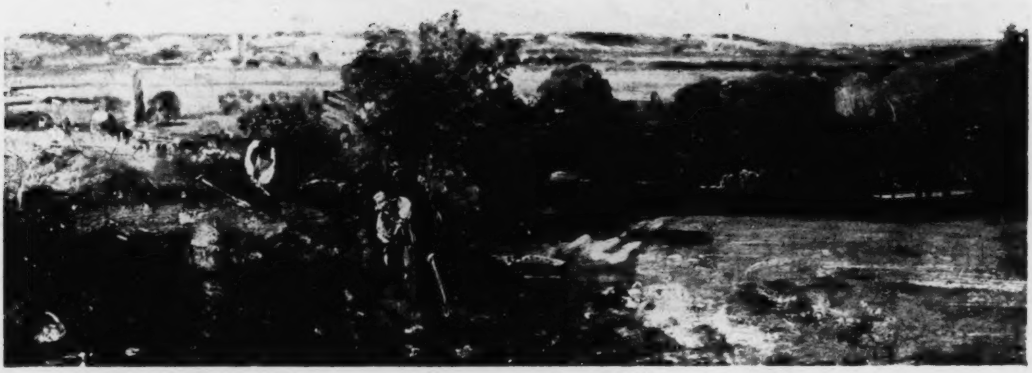
Walker Art Gallery, Liverpool



RICHARD PARKES BONINGTON (1801/2–1828)
THE ABBEY OF ST. BERTIN, ST. OMER (188)
Castle Museum and Art Gallery, Nottingham

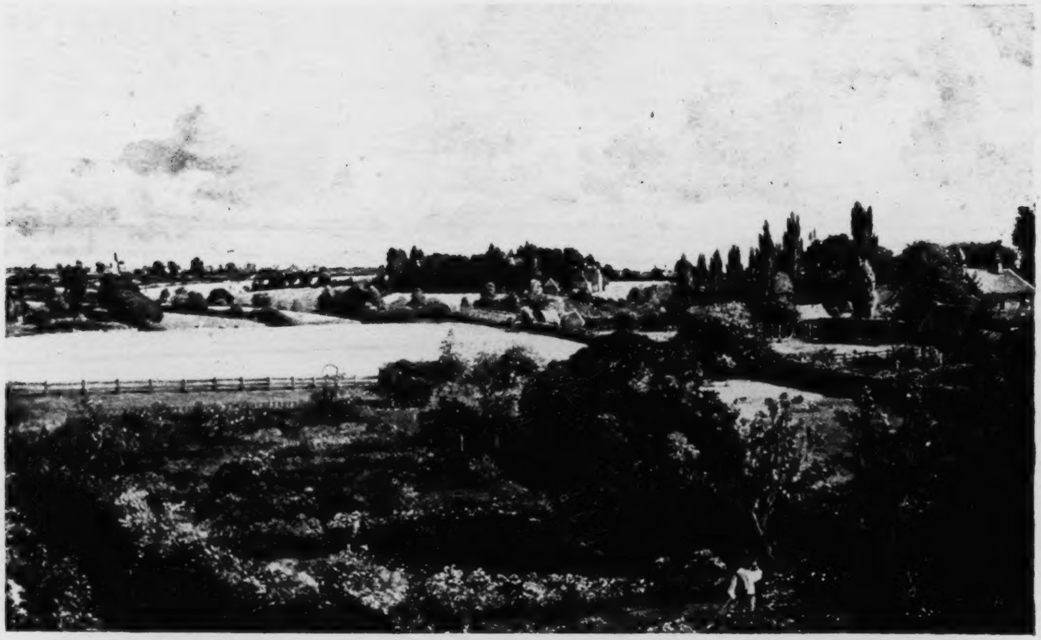


JOHN SELL COTMAN (1782–1842) THE BAGGAGE WAGON (181)
Castle Museum, Norwich



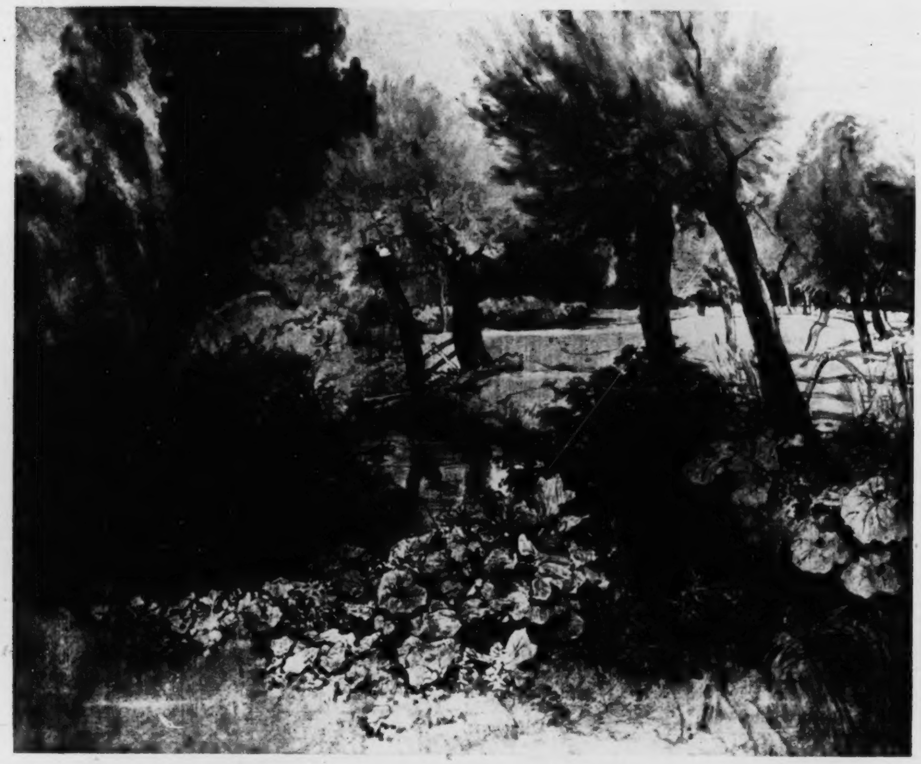
JOHN CONSTABLE, R.A. (1776–1837) THE VALE OF DEDHAM (184)

Leeds City Art Gallery



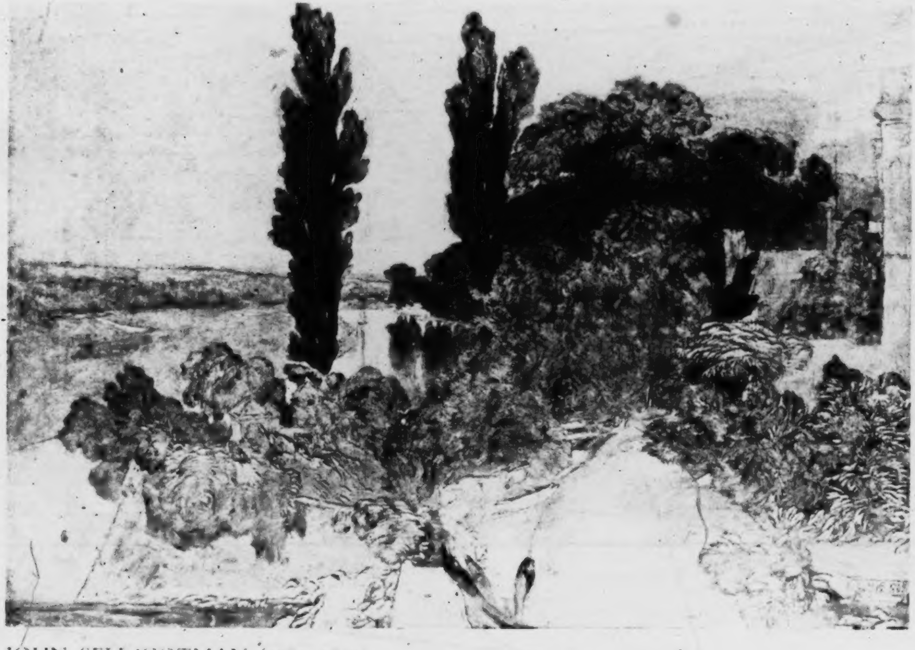
JOHN CONSTABLE, R.A. (1776–1837) GOLDING CONSTABLE'S KITCHEN GARDEN (179)

Christchurch Mansion, Ipswich



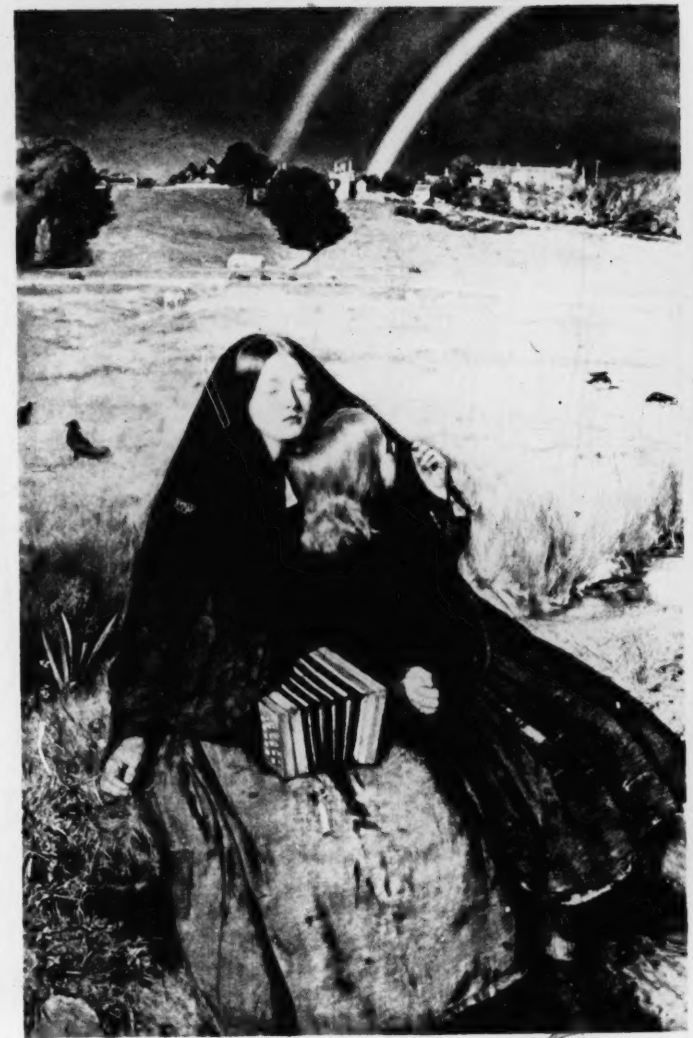
JOHN MIDDLETON (1827–1856) A LANDSCAPE WITH POLLARDS (191)

Castle Museum, Norwich



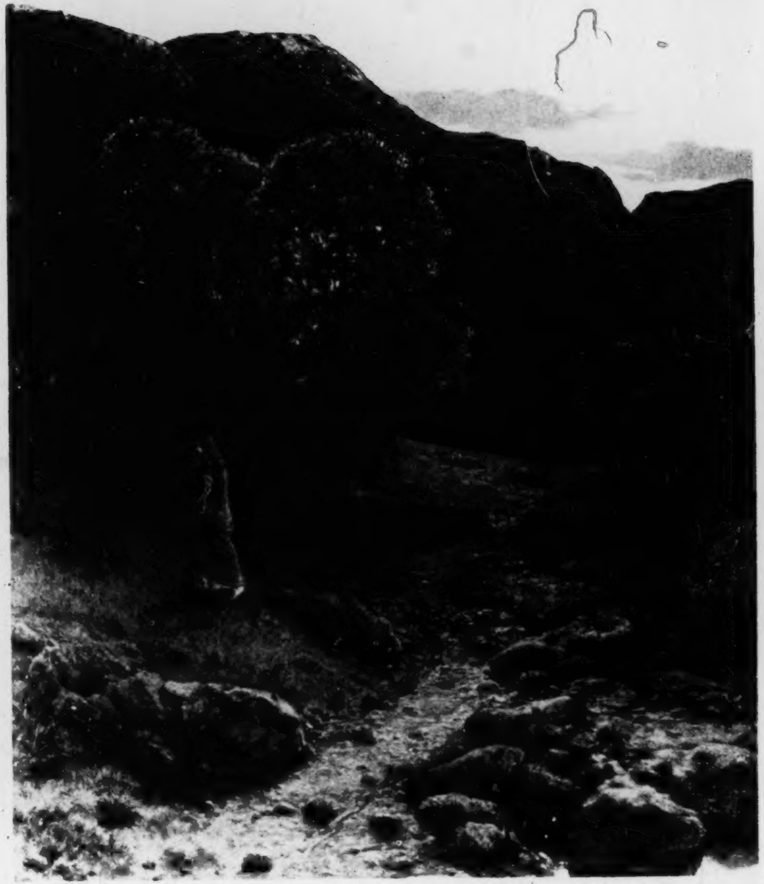
JOHN SELL COTMAN (1782–1842) FROM MY FATHER'S HOUSE AT THORPE (182)

Castle Museum, Norwich



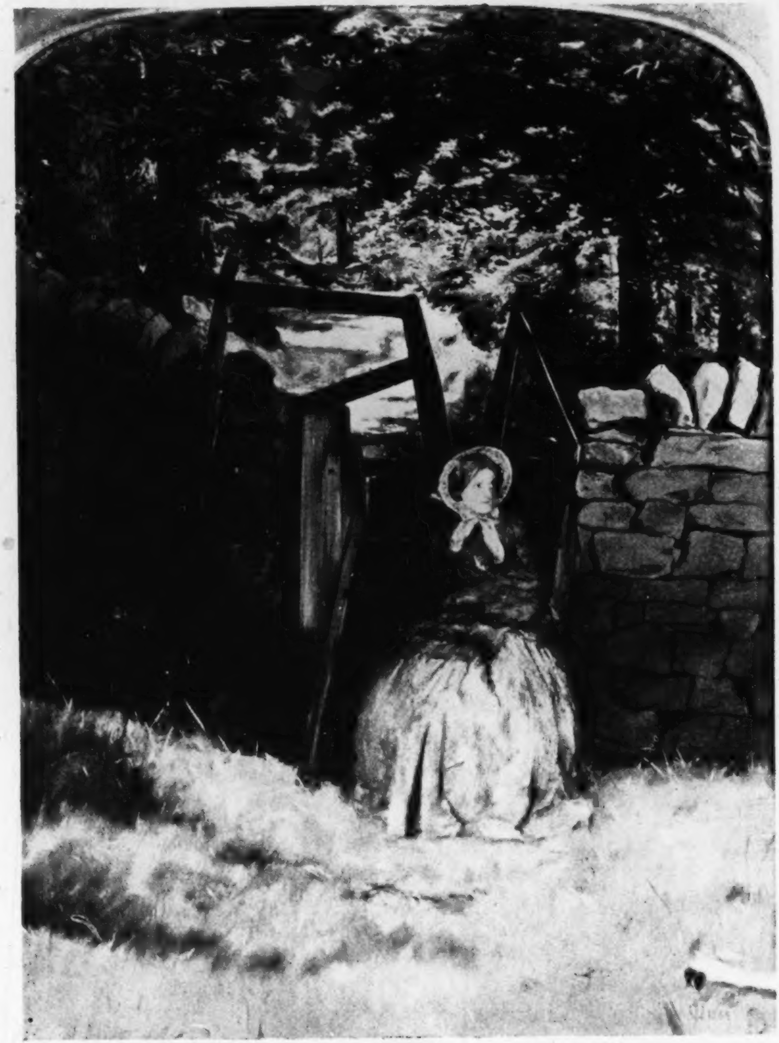
SIR JOHN EVERETT MILLAIS, BT., P.R.A. (1829–1896)
THE BLIND GIRL (193)

Birmingham City Museum and Art Gallery



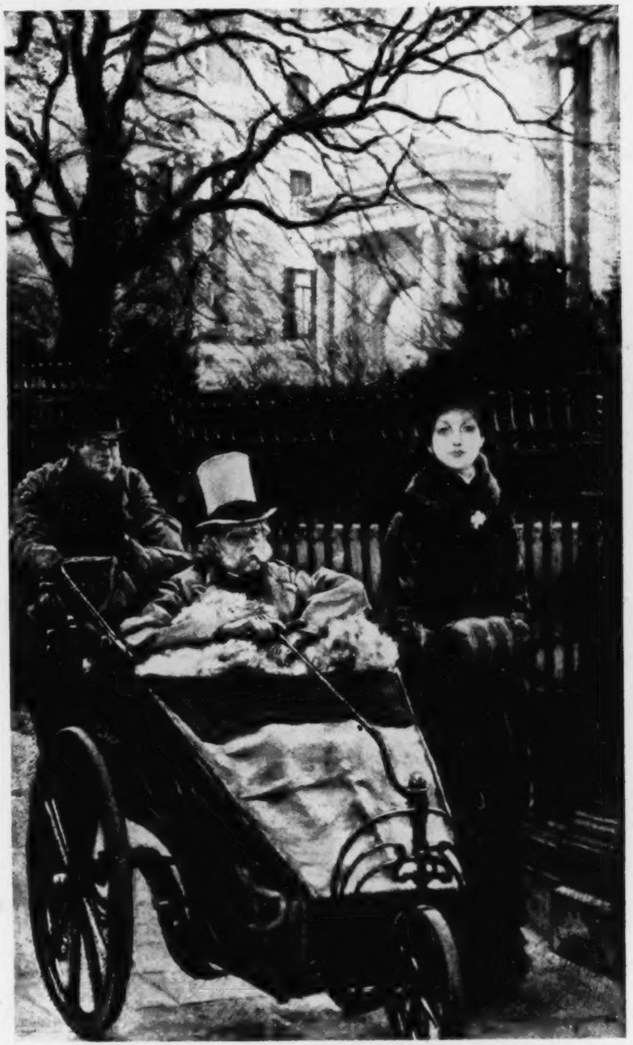
WILLIAM DYCE, R.A. (1806–1864) GETHSEMANE (196)

Walker Art Gallery, Liverpool



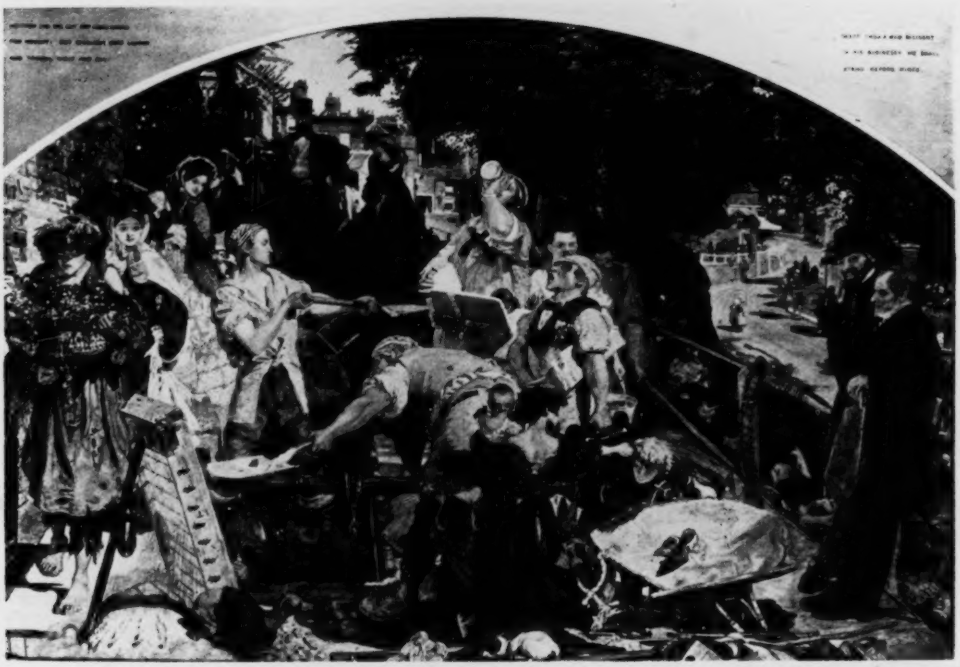
SIR JOHN EVERETT MILLAIS, BT., P.R.A. (1829–1896) WAITING (193).

Birmingham City Museum and Art Gallery



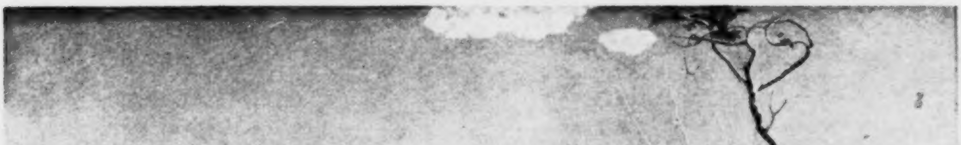
J. J. TISSOT (1836–1902) THE CONVALESCENT (204)

Manchester City Art Gallery



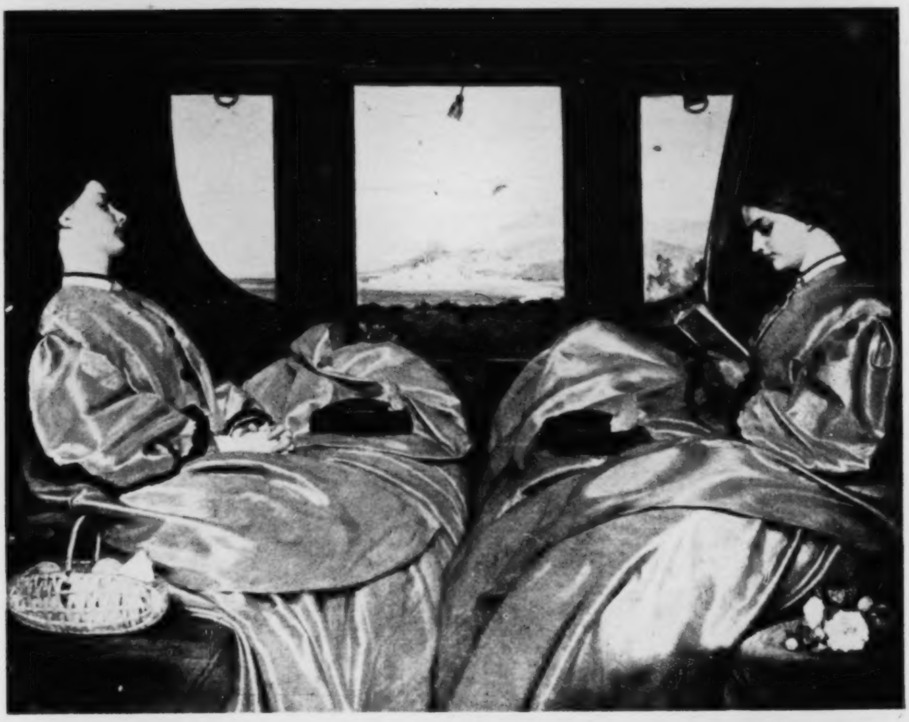
FORD MADOX BROWN (1821–1893) WORK (198)

Birmingham City Museum and Art Gallery

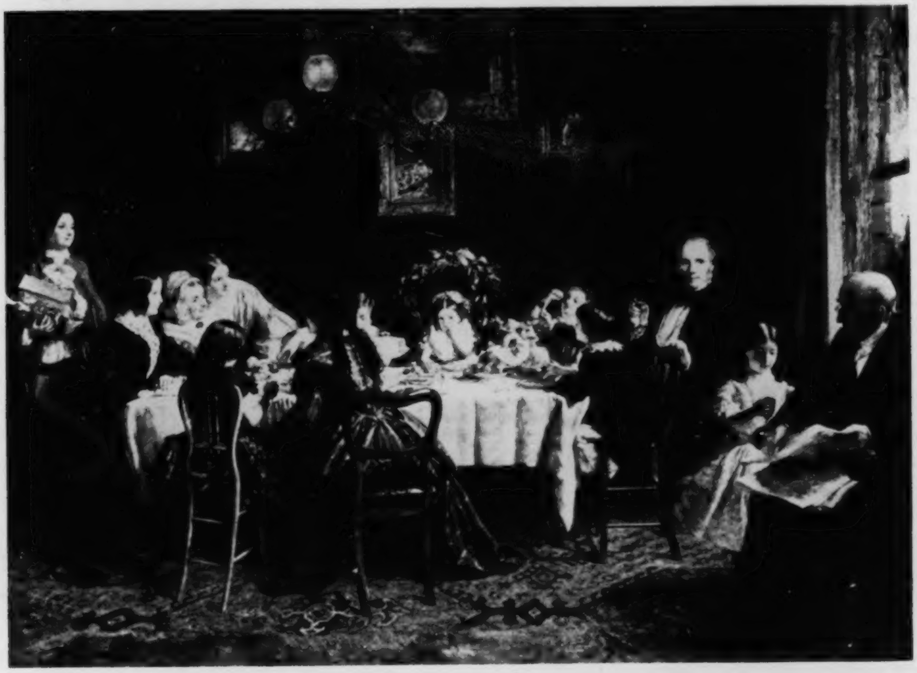


JOHN BRETT, A.R.A. (1830–1902) THE STONE BREAKER (200)

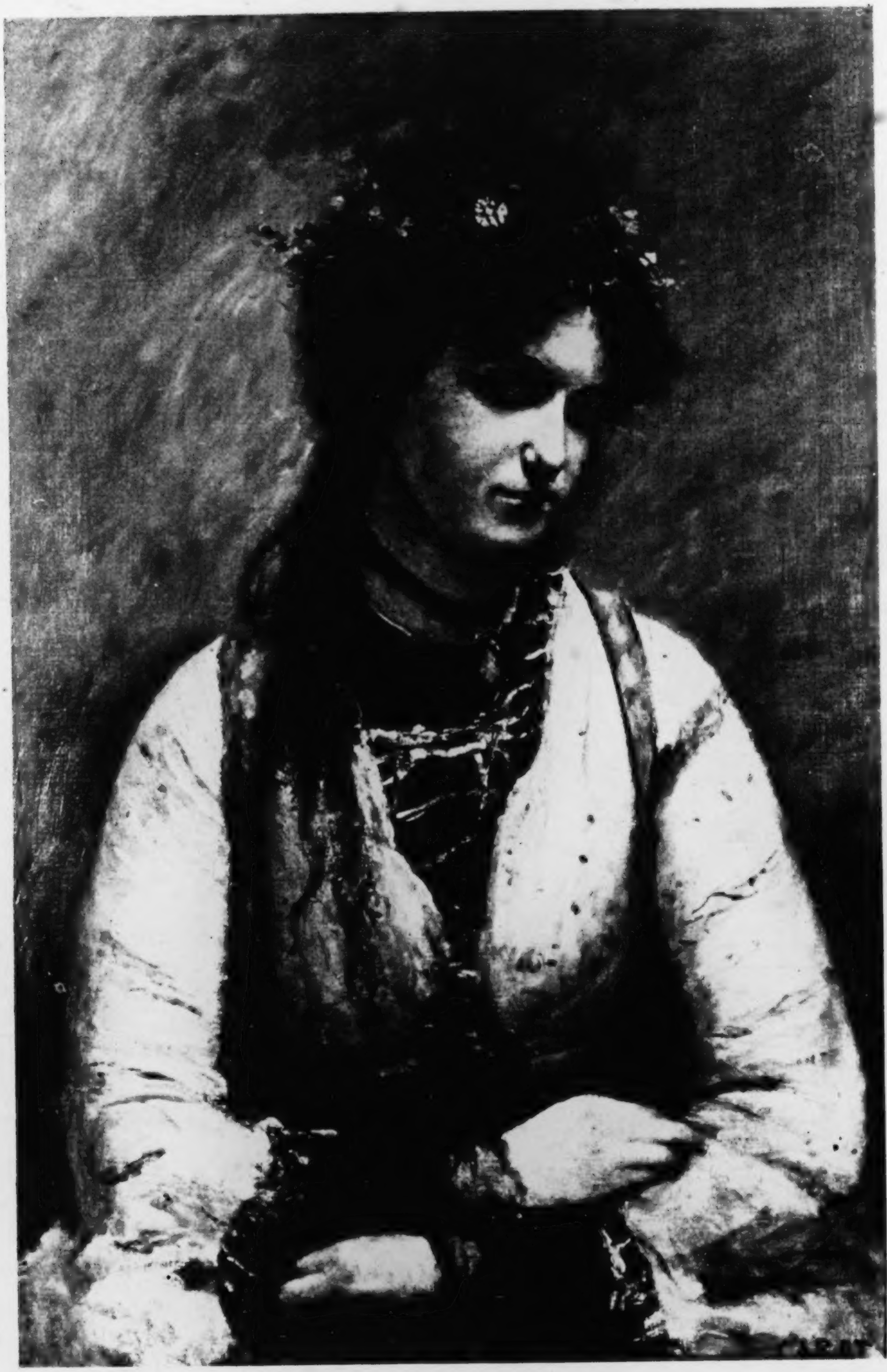
Walker Art Gallery, Liverpool



AUGUSTUS LEOPOLD EGG, R.A. (1816–1863)
THE TRAVELLING COMPANIONS (202)
Birmingham City Museum and Art Gallery

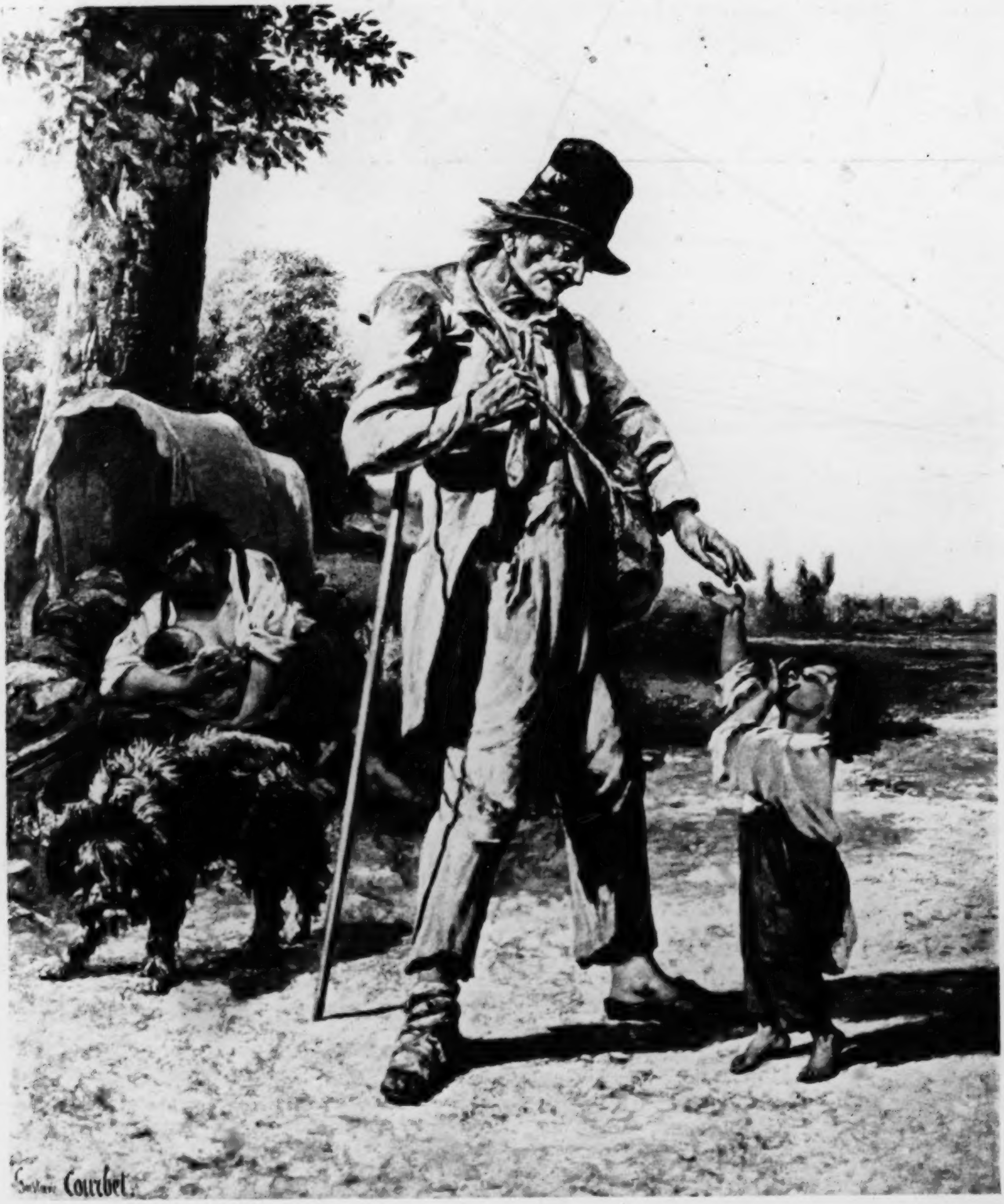


WILLIAM POWELL FRITH, R.A. (1819–1909)
MANY HAPPY RETURNS OF THE DAY (203)
Harrogate Art Gallery



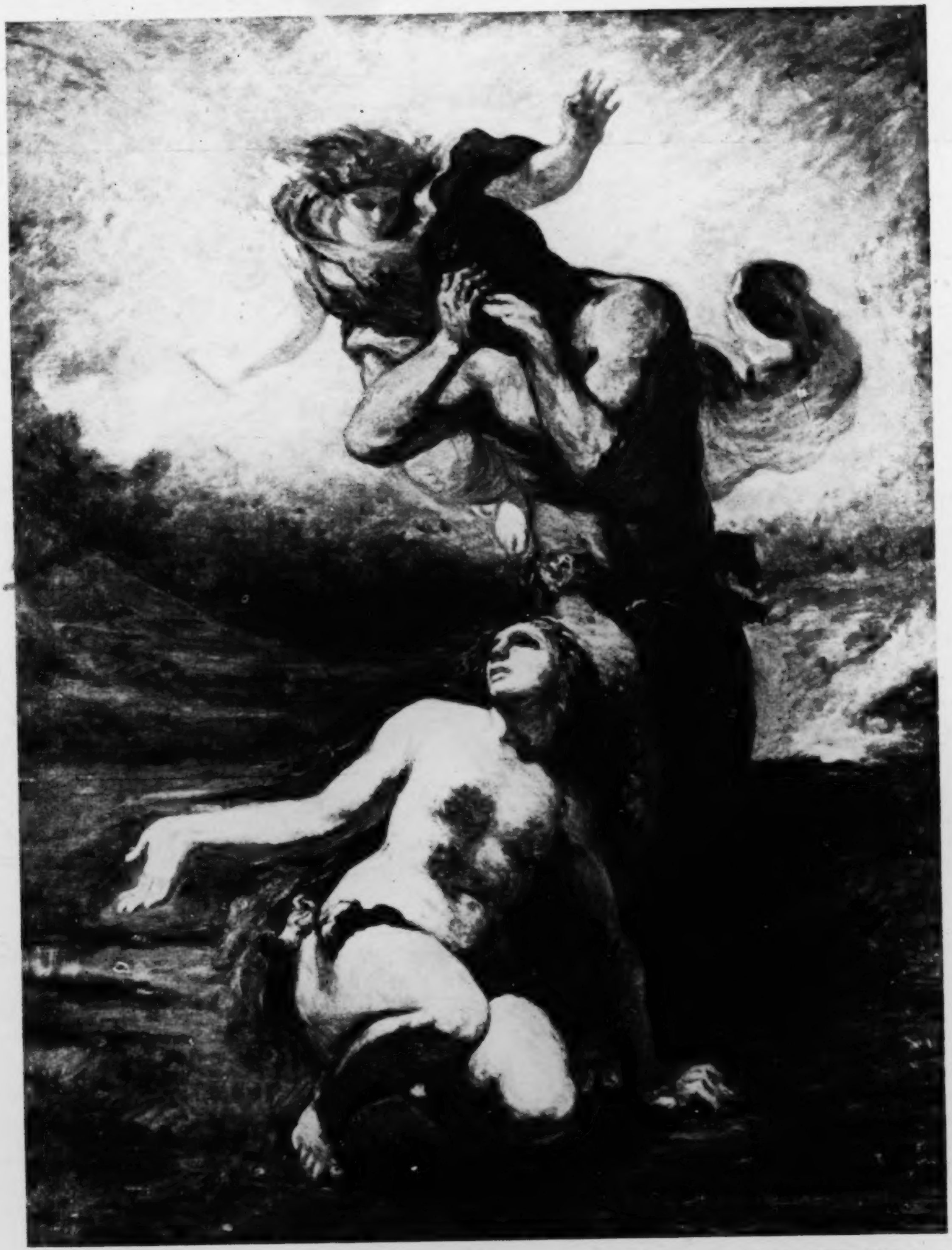
JEAN-BAPTISTE-CAMILLE COROT (1796–1875) MLLE. DE FOUDRAS (216)

Glasgow Museums and Art Galleries


Gustave Courbet.

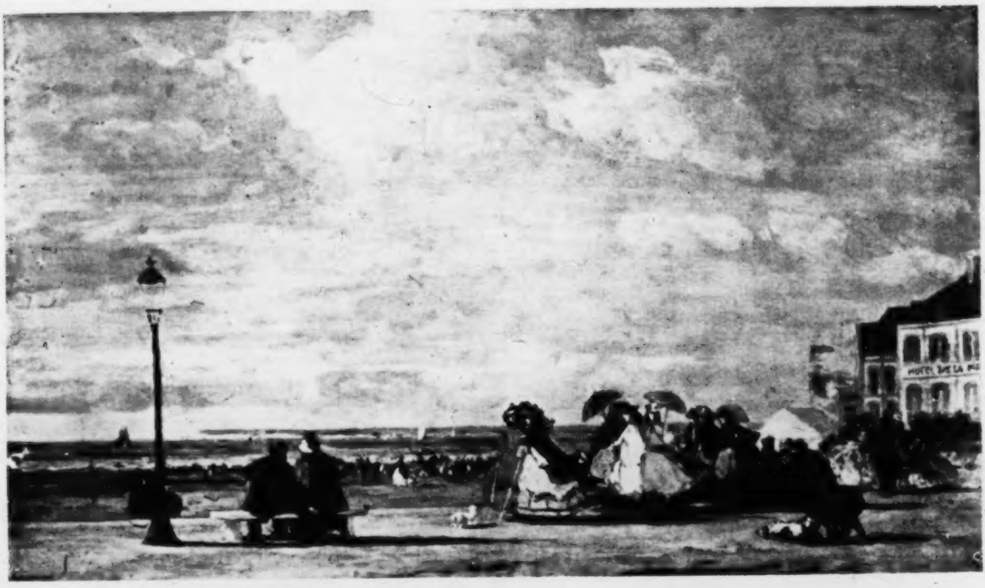
GUSTAVE COURBET (1819–1877). THE CHARITY OF A BEGGAR AT ORNANS (210)

Glasgow Museums and Art Galleries (Burrell Collection)



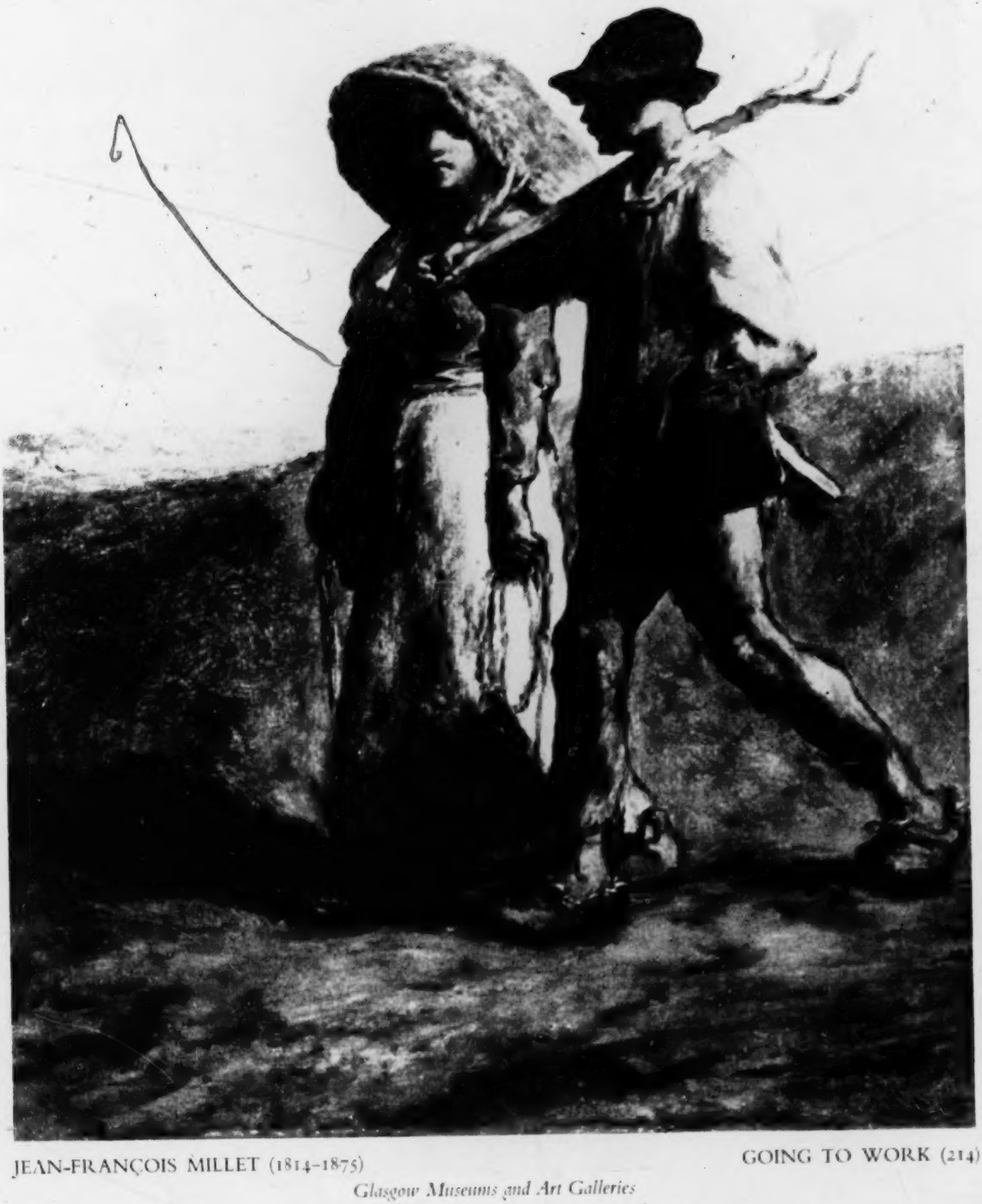
EUGENE DELACROIX (1798–1863) THE EXPULSION OF ADAM AND EVE (217)

Glasgow Museums and Art Galleries



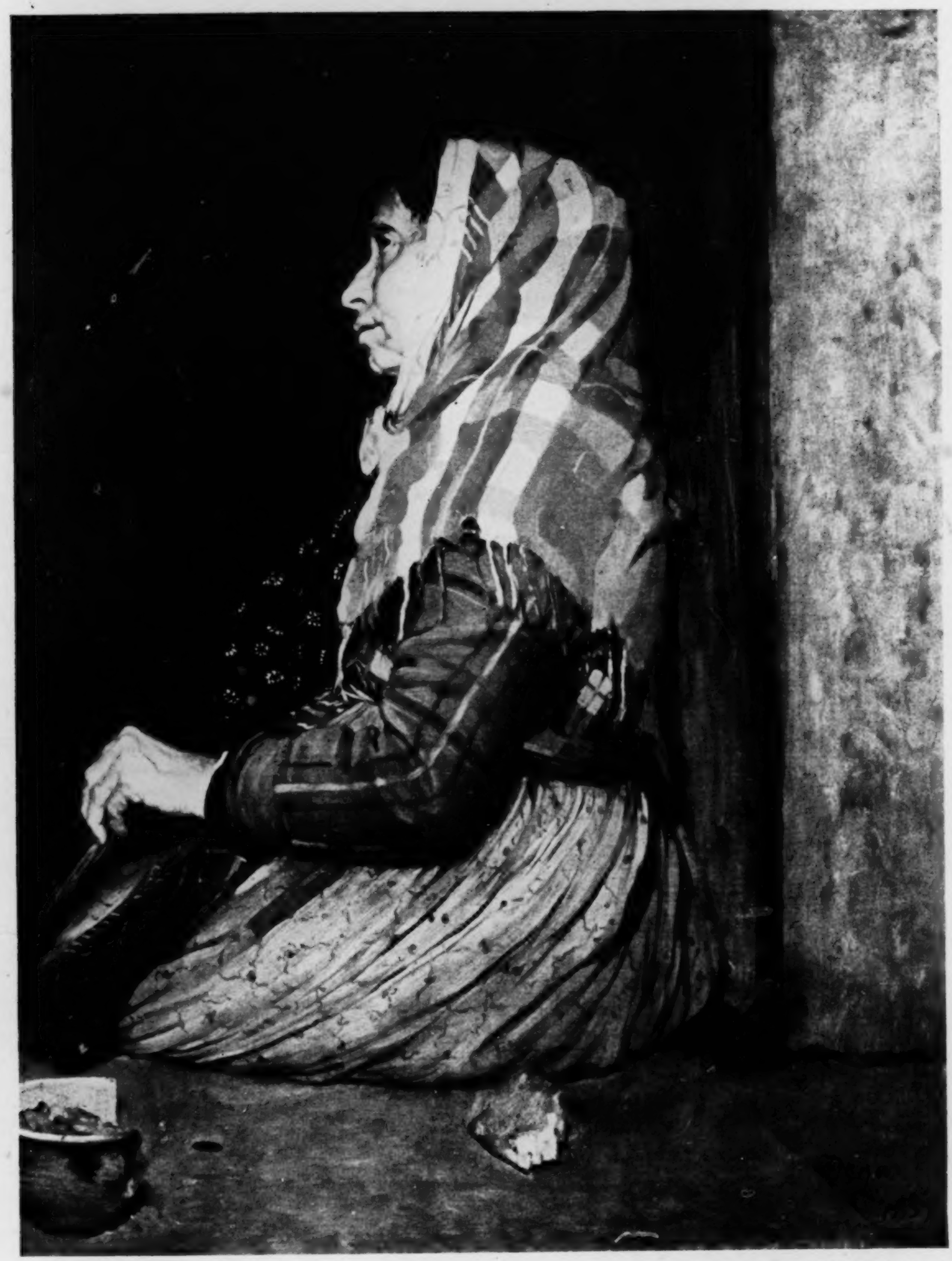
LOUIS-EUGENE BOUDIN (1824–1898)
THE EMPRESS EUGENIE ON THE BEACH AT TROUVILLE (230)
Glasgow Museums and Art Galleries (Burrell Collection)

GUSTAVE COURBET (1819–1877) LES DESMOISELLES DE VILLAGE (209)
Leeds City Art Gallery



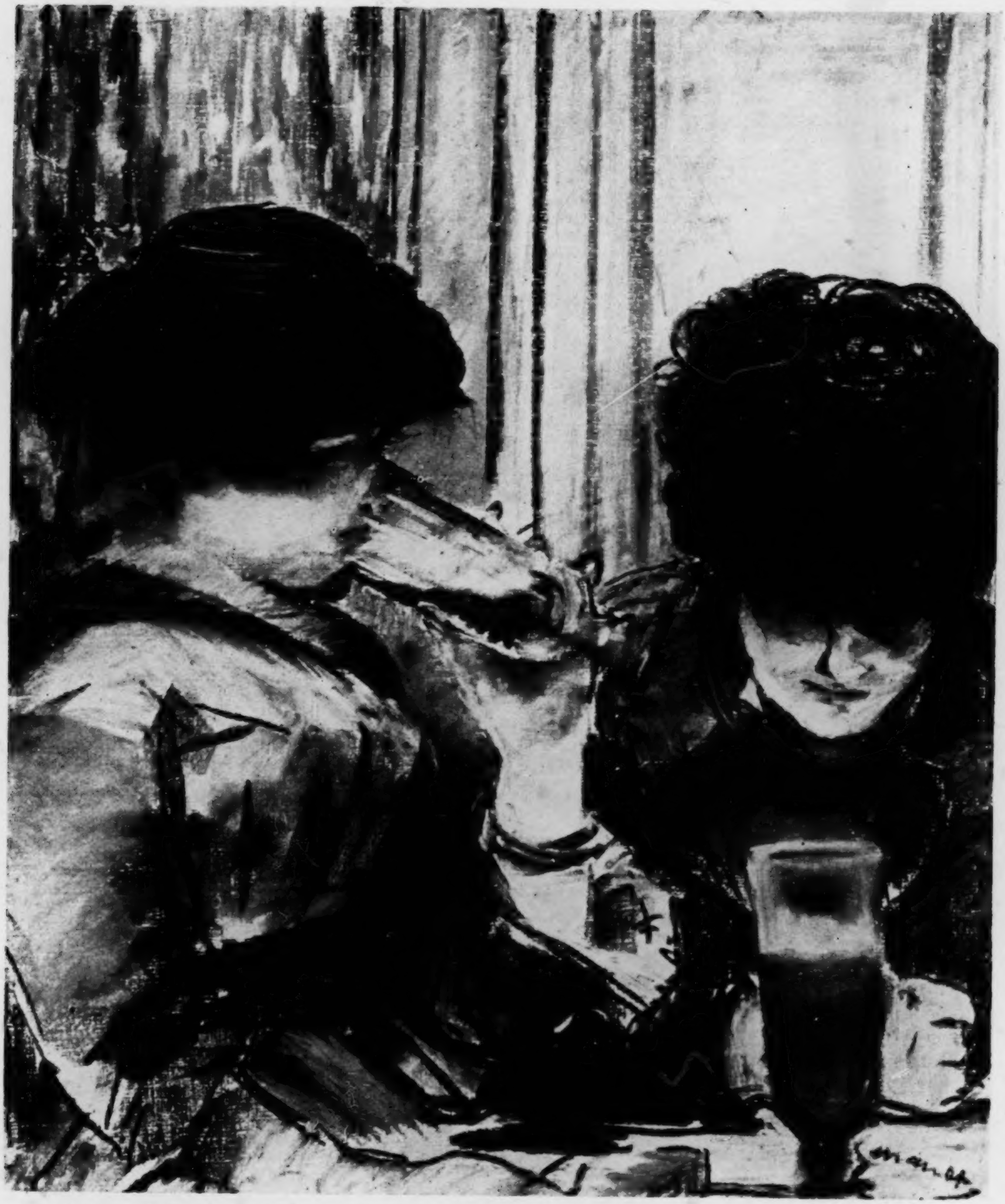
JEAN-FRANÇOIS MILLET (1814-1875) GOING TO WORK (214)

Glasgow Museums and Art Galleries



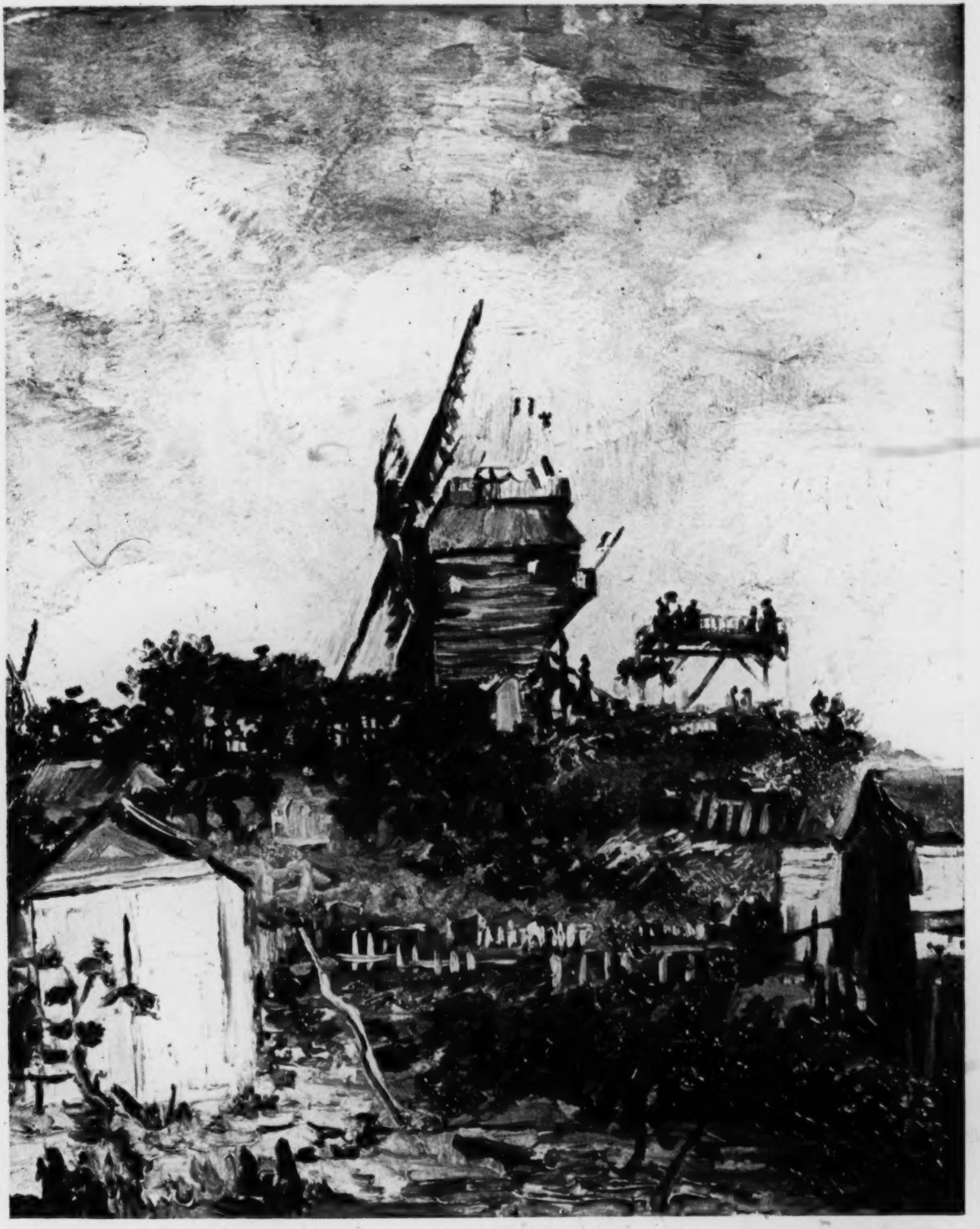
HILAIRE-GERMAINE-EDGAR DEGAS (1834–1917) A ROMAN BEGGAR WOMAN (212)

Birmingham City Museum and Art Gallery



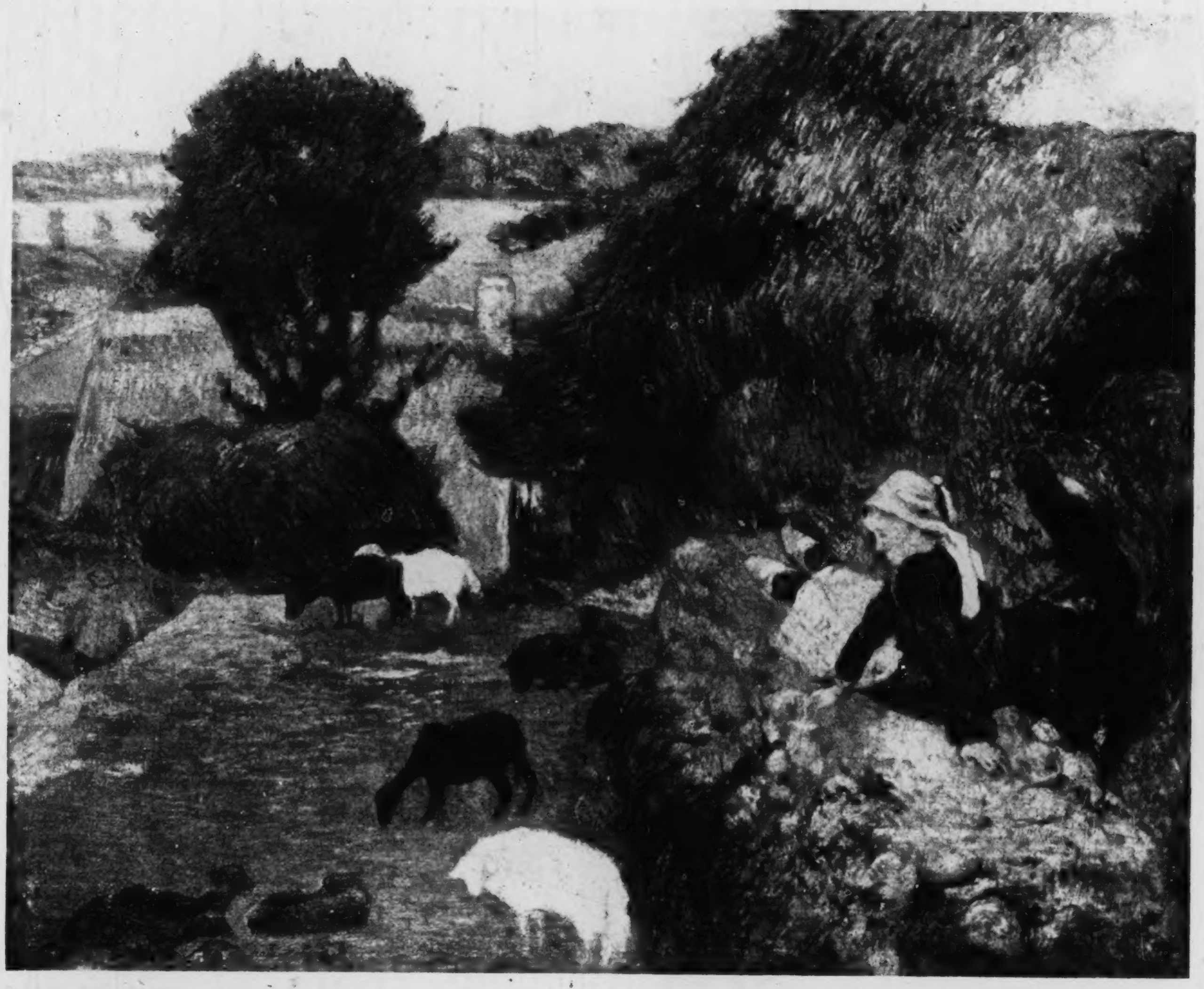
EDOUARD MANET (1832–1883) AT THE CAFE (244)

Glasgow Museums and Art Galleries (Burrell Collection)



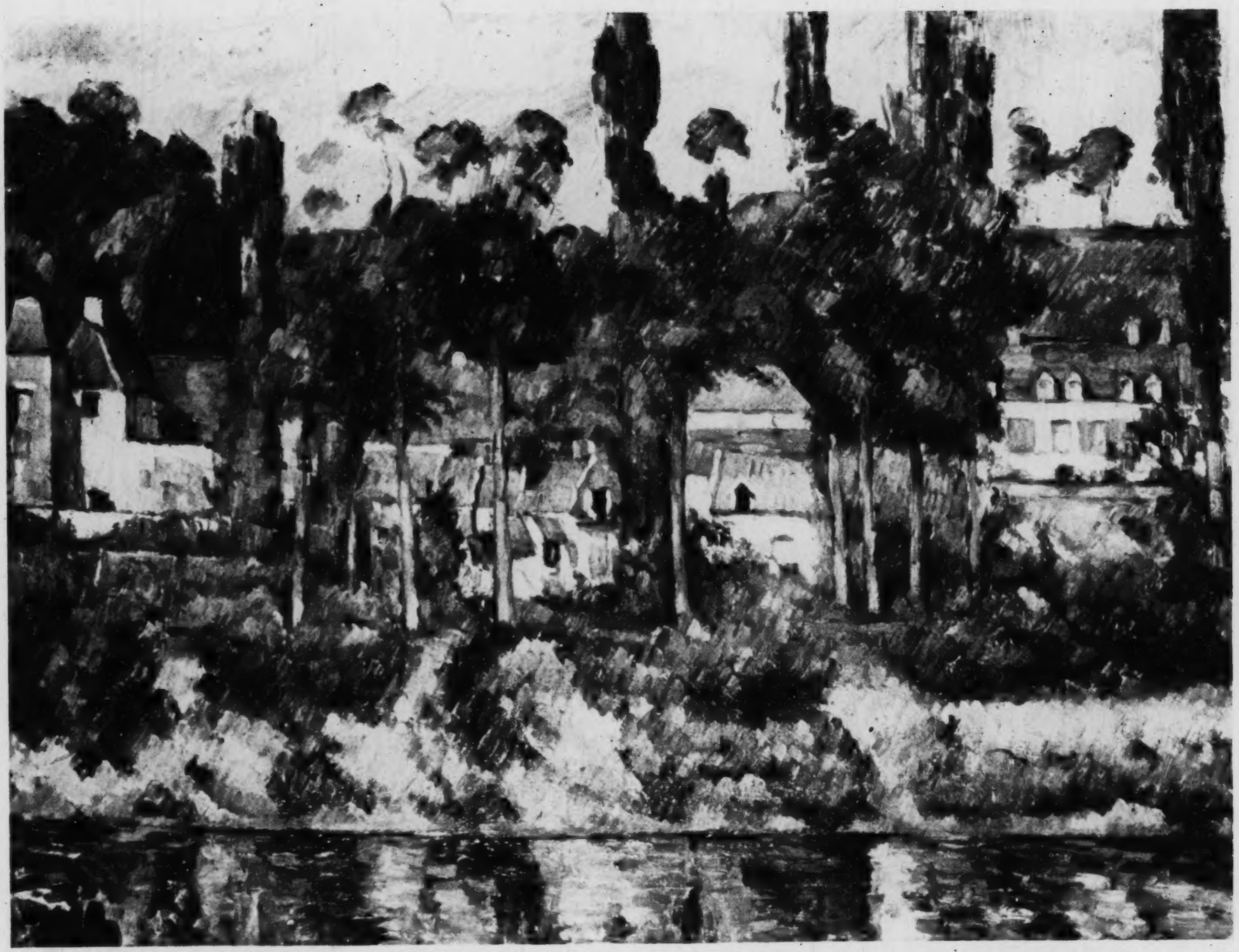
VINCENT VAN GOGH (1853–1890) LE MOULIN DE LA GALETTE, MONTMARTE (238)

Glasgow Museums and Art Galleries



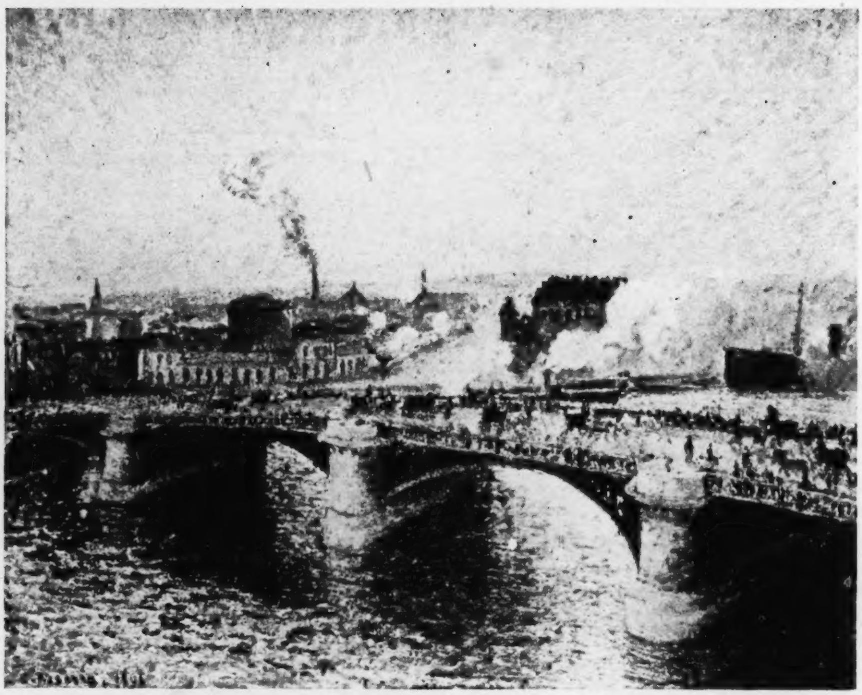
PAUL GAUGUIN 1848–1903) BRETONS ET MOUTONS (252)

Laing Art Gallery, Newcastle upon Tyne

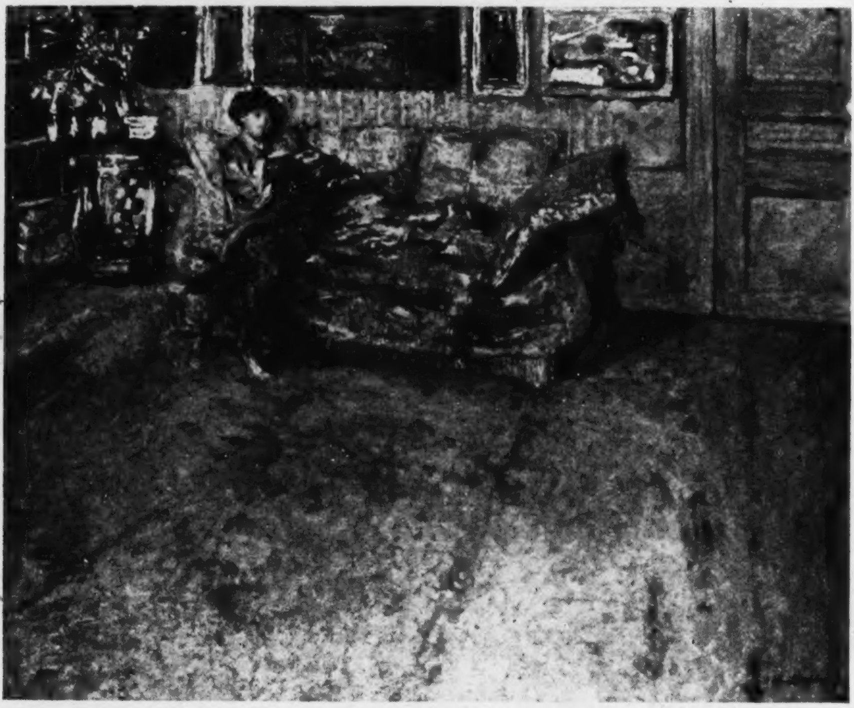


PAUL CEZANNE (1839–1906) LE CHATEAU DE MEDAN (250)

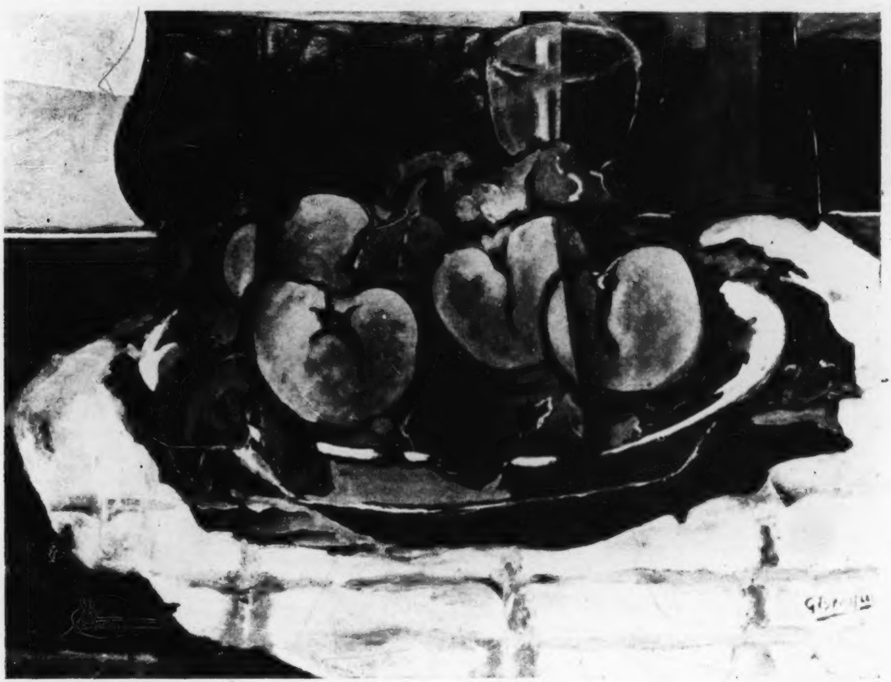
Glasgow Museums and Art Galleries (Burrell Collection)



CAMILLE PISSARRO (1830–1903)
LE PONT BOIELDIEU A ROUEN, SOLEIL COUCHANT (245)
Birmingham City Museum and Art Gallery

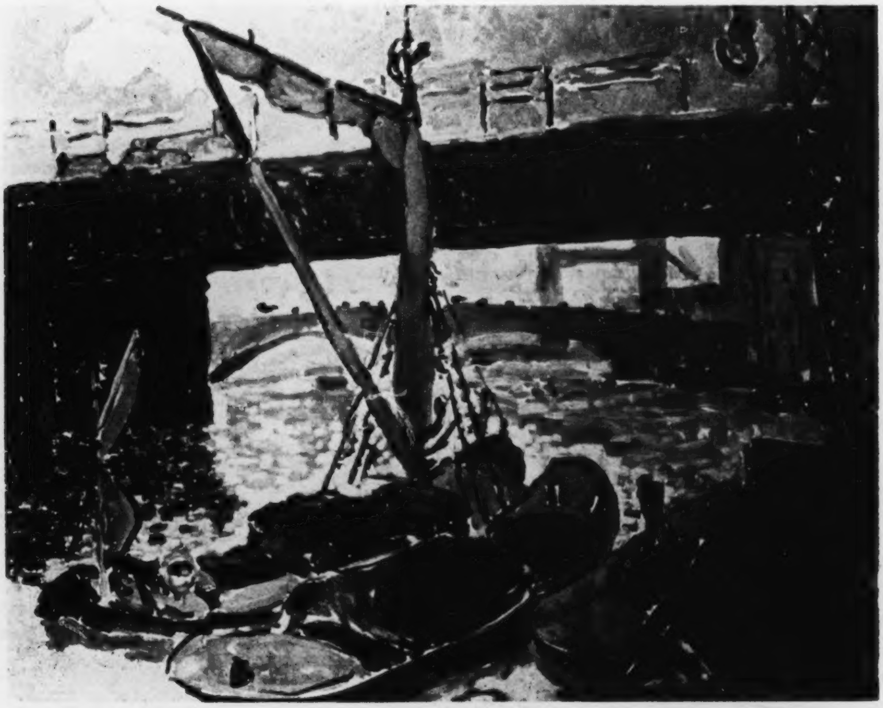


EDOUARD VUILLARD (1868–1940) A WOMAN SEATED ON A SOFA (239)
Bristol City Art Gallery



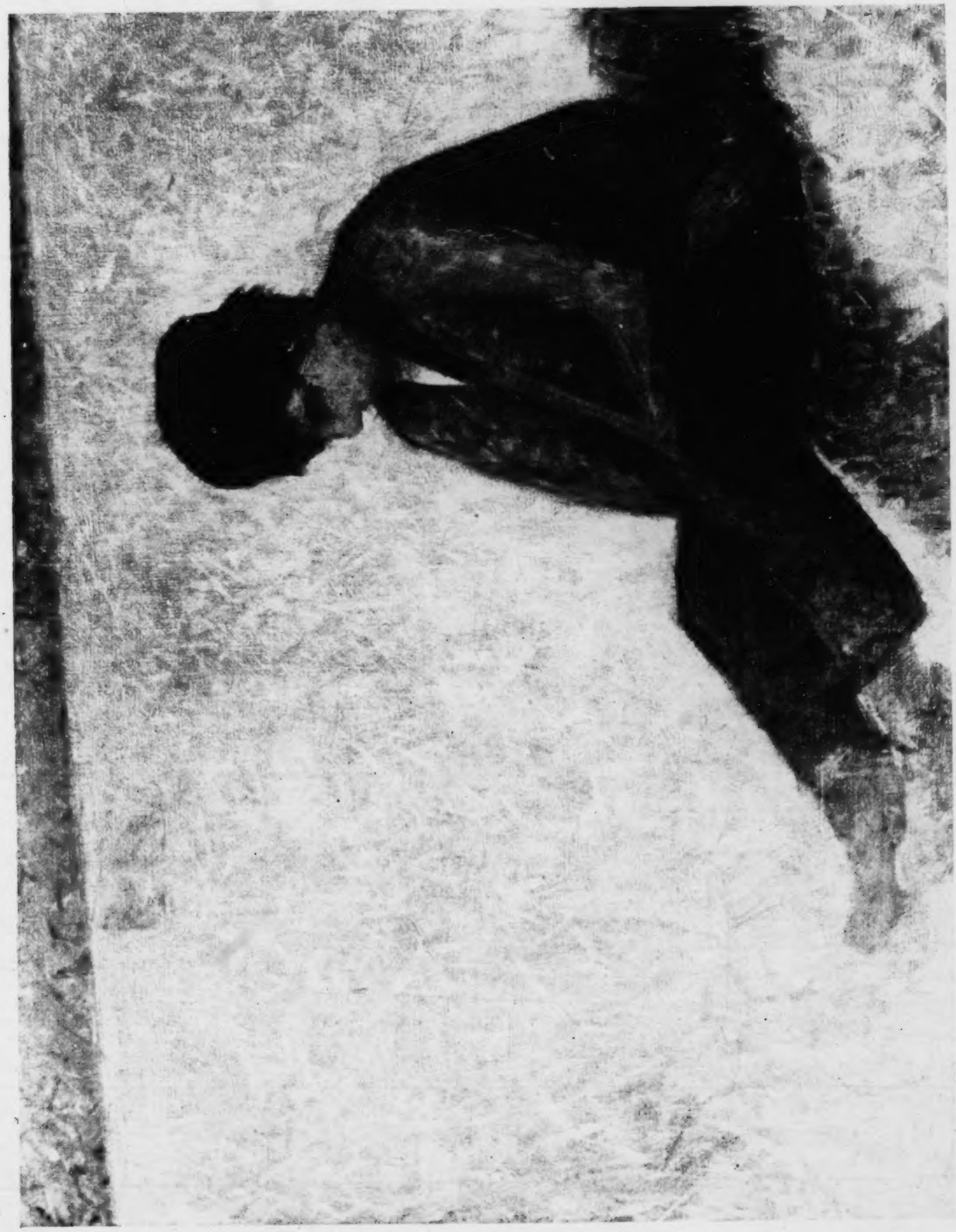
GEORGES BRAQUE (b. 1882) PEACHES ON A DISH (255)

Glasgow Museums and Art Galleries



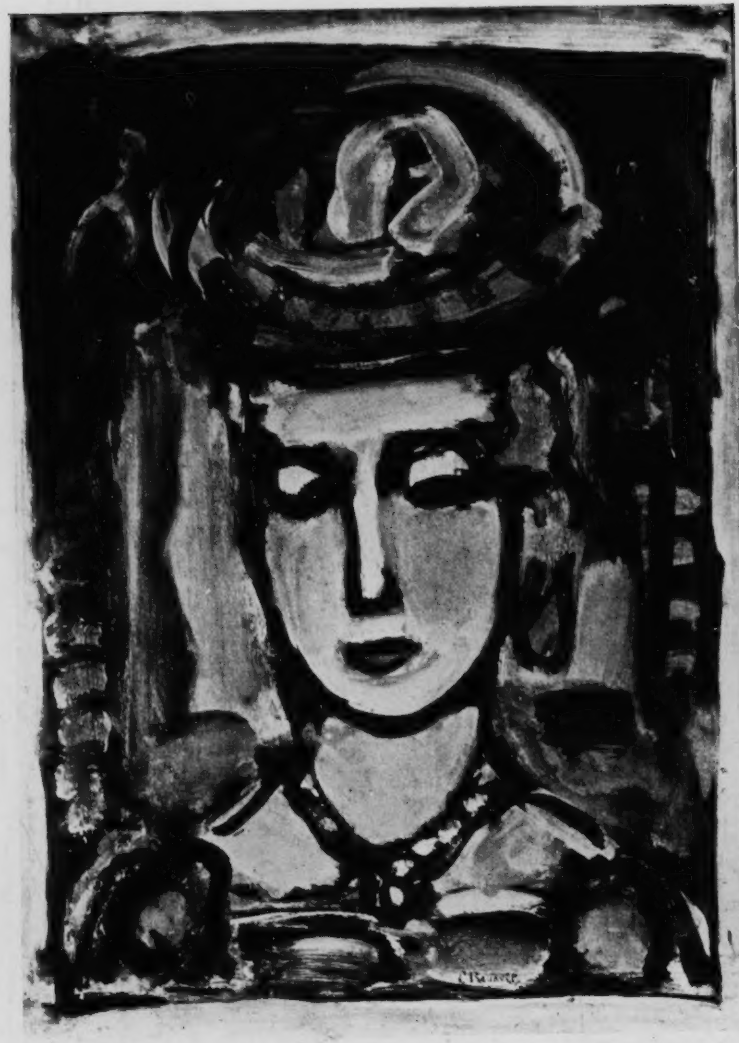
ANDRE DERAIN (1880–1954) BARGES ON THE THAMES (263)

Leeds City Art Gallery



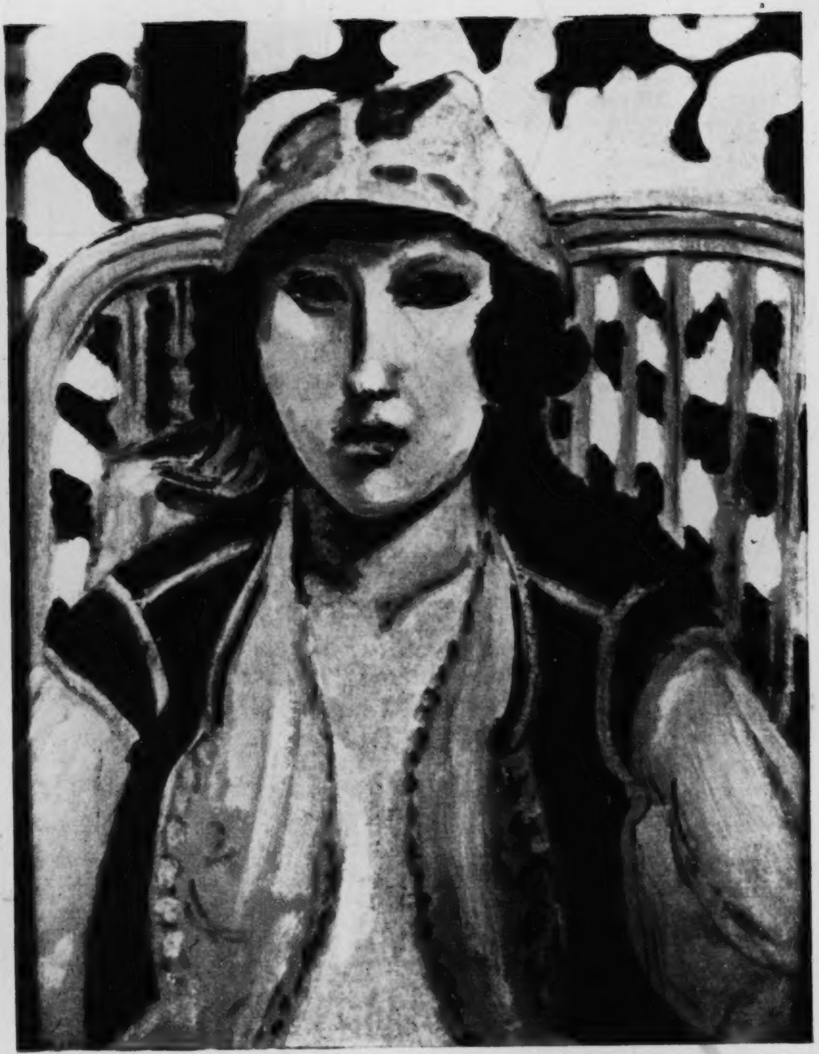
GEORGES SEURAT (1859–1891) A BOY SEATED ON THE GRASS, PONTAUBERT (251)

Glasgow Museums and Art Galleries.



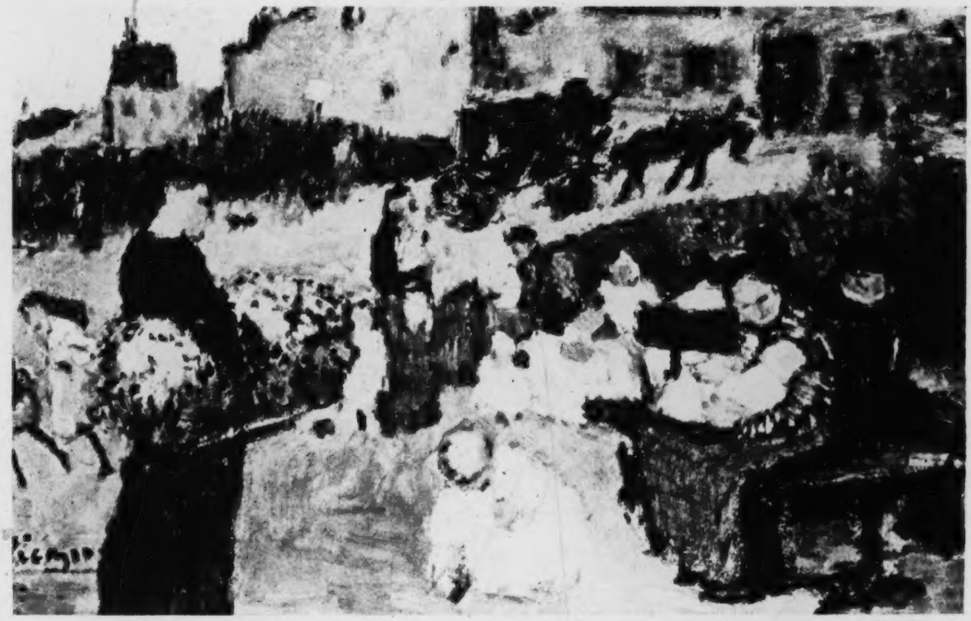
GEORGES ROUAULT (1871–1958) FILLE DE CIRQUE (254)

Glasgow Museums and Art Galleries



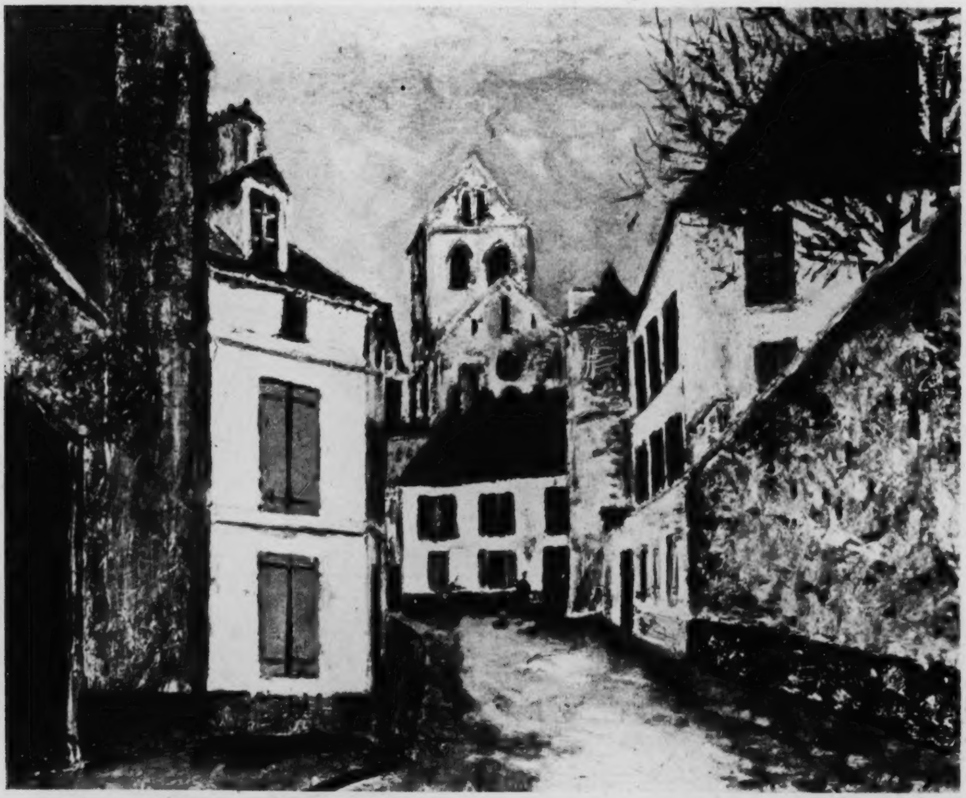
HENRI-MATISSE (1869–1954) THE HEAD OF A GIRL (240)

Glasgow Museums and Art Galleries



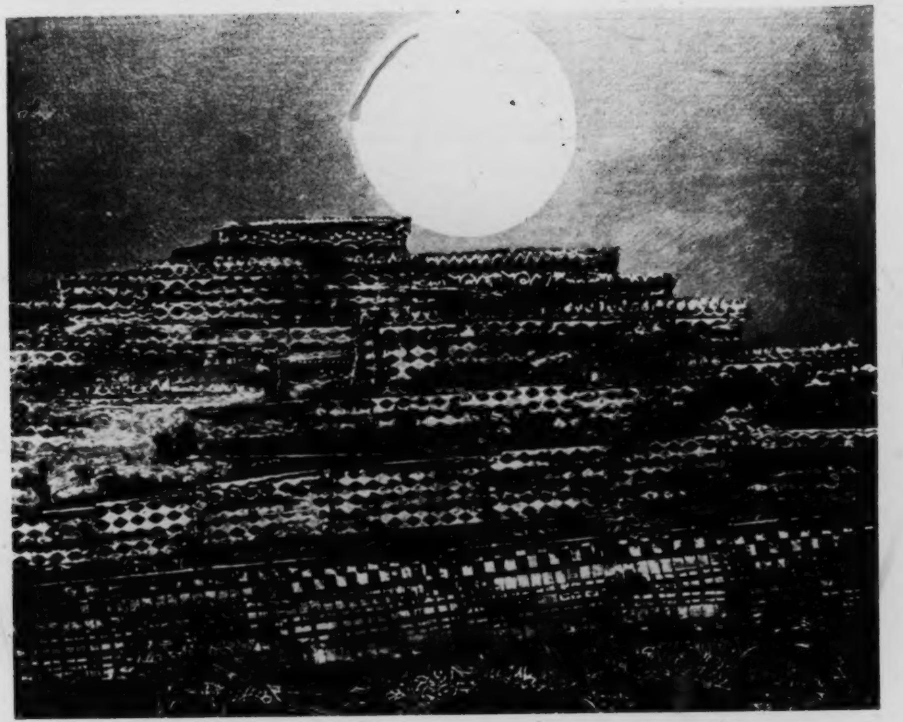
PABLO PICASSO (b. 1881) THE FLOWER SELLER (256)

Glasgow Museums and Art Galleries



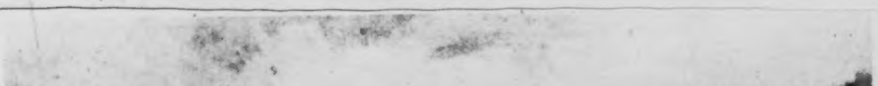
MAURICE UTRILLO (1883–1955) A VILLAGE STREET (257)

Glasgow Museums and Art Galleries



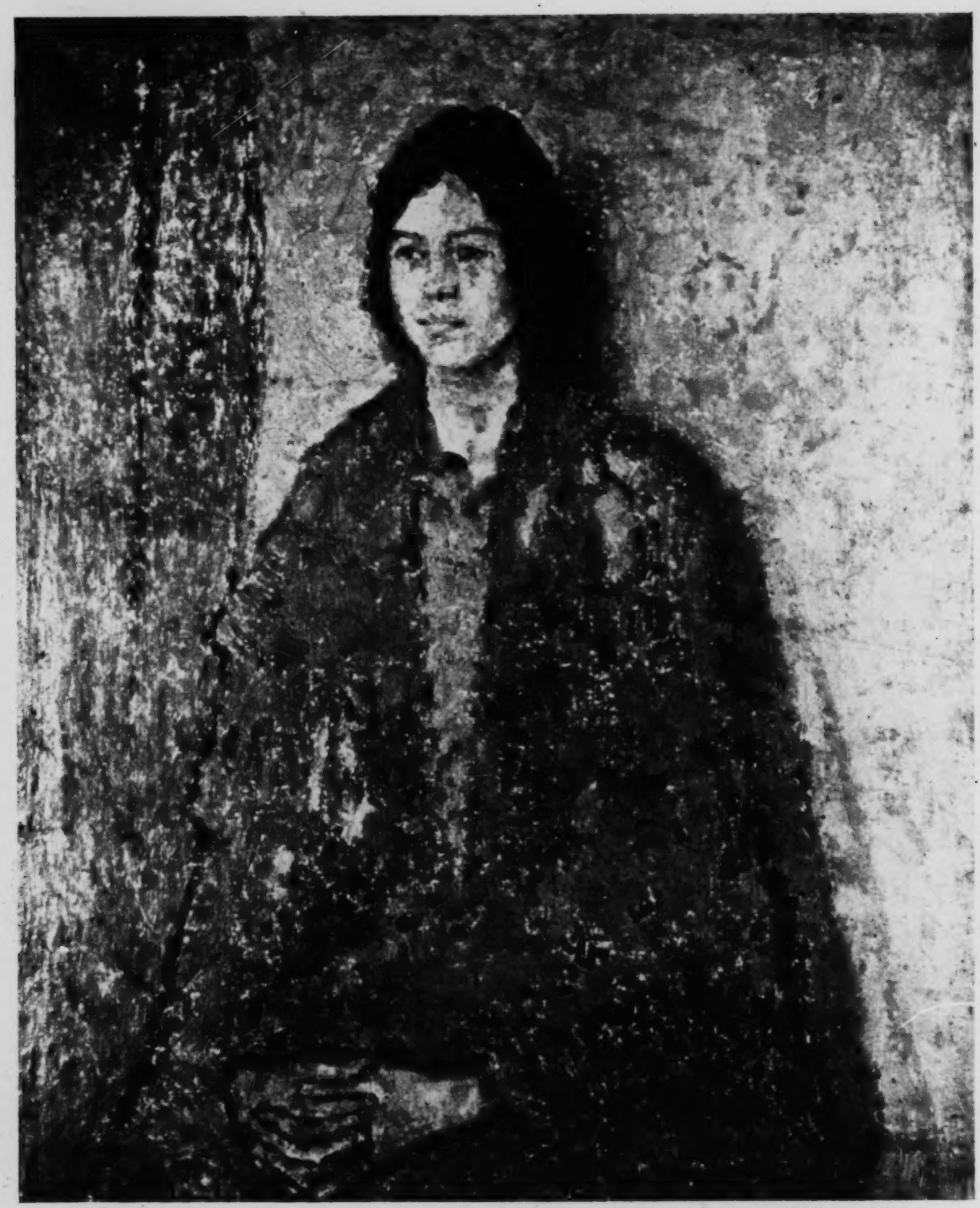
MAX ERNST (b. 1891) THE PETRIFIED CITY (273)

Manchester City Art Gallery



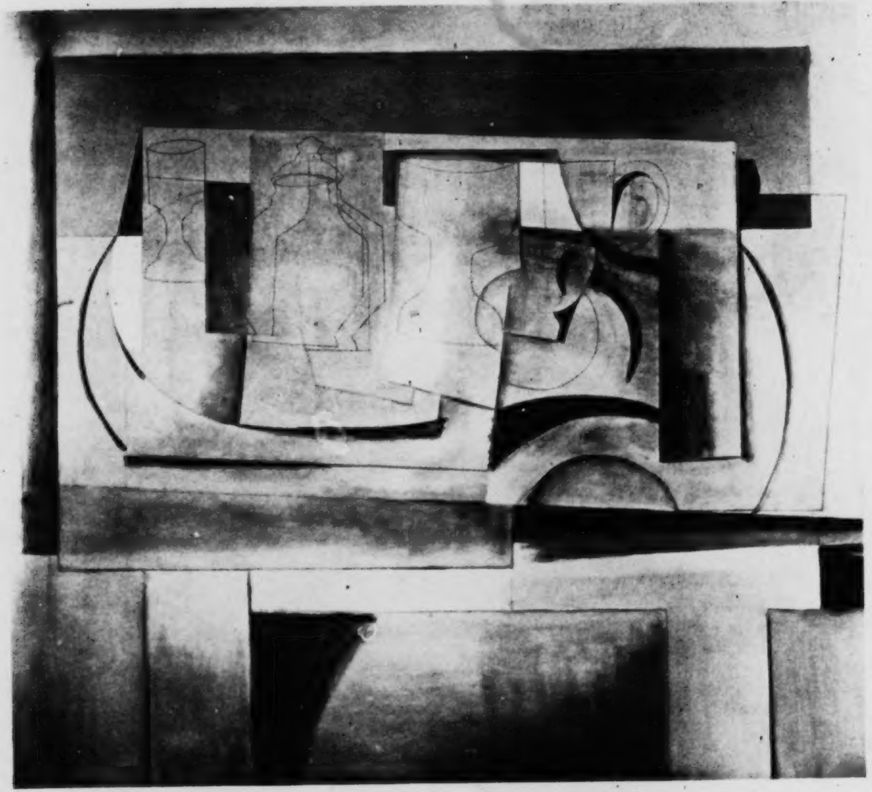
MAURICE DE VLAMINCK (b. 1876) A VILLAGE ON THE ROUTE NAPOLEON (253)

Leicester Museums and Art Gallery



GWEN JOHN (1876–1939) AN UNKNOWN GIRL (269)

York City Art Gallery

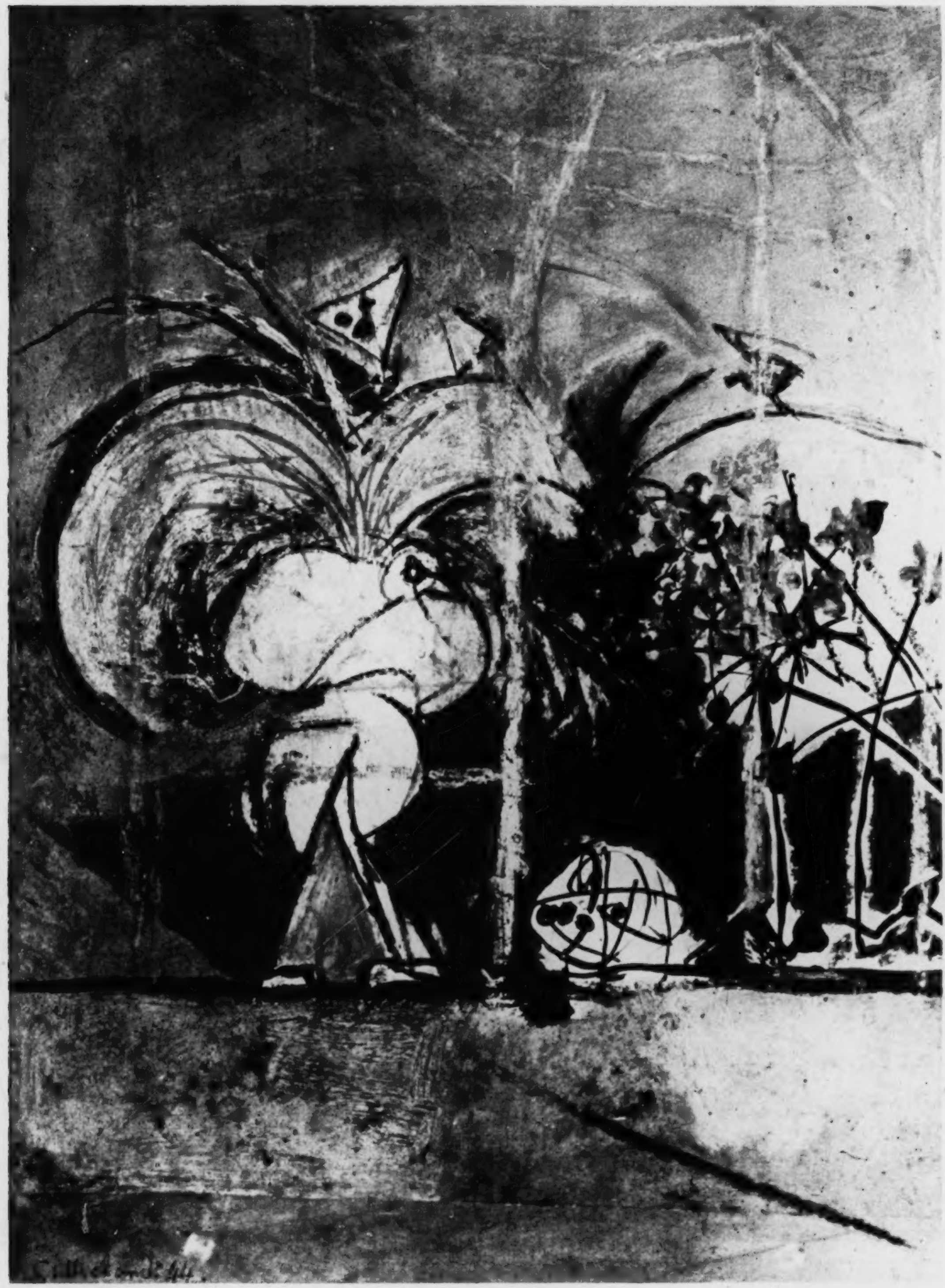


BEN NICHOLSON (b. 1894) STILL LIFE, YELLOW (278)

Manchester City Art Gallery

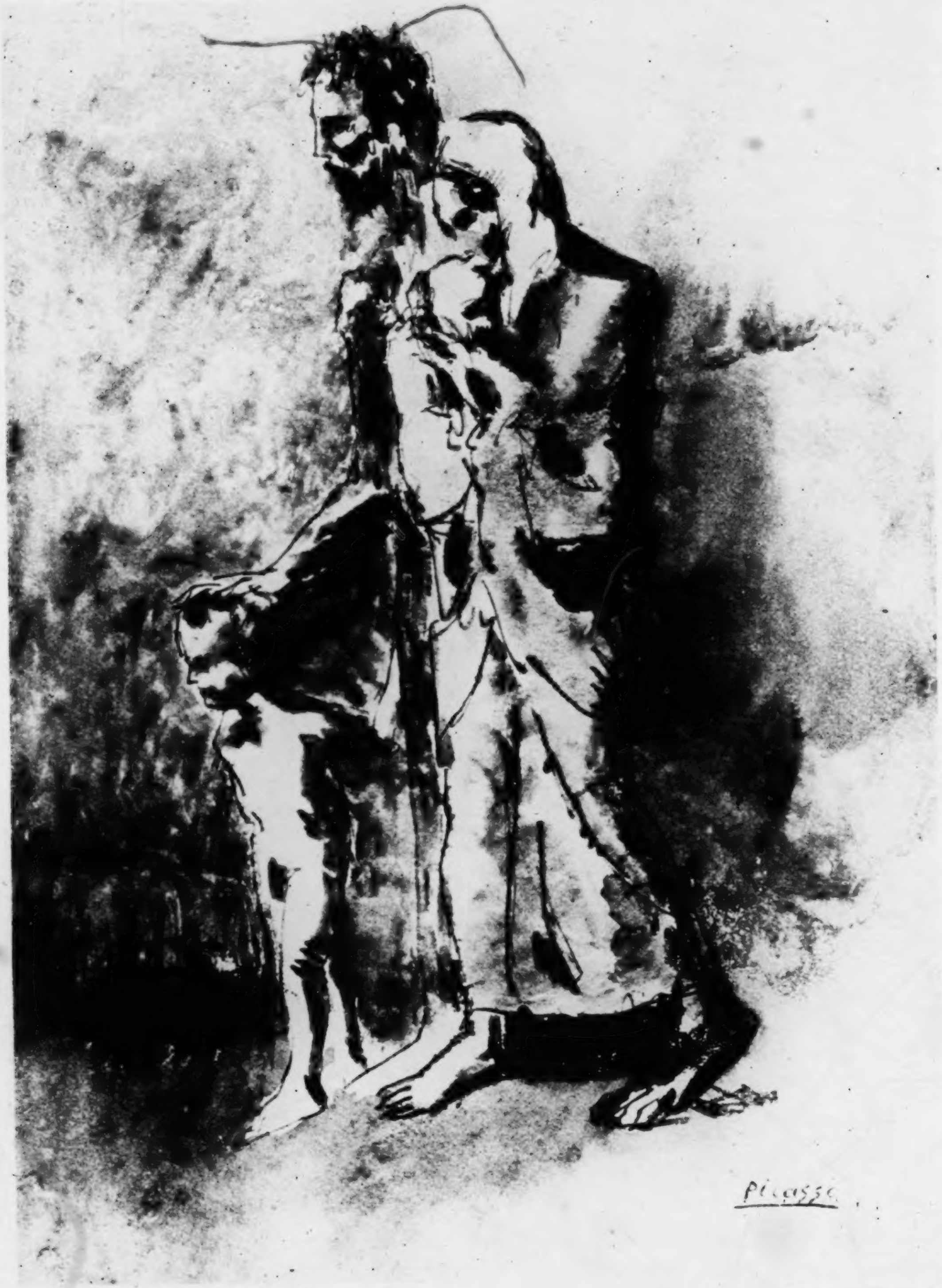
HENRY MOORE, C.H. (b. 1898) THE ROCKING CHAIR (423)

Birmingham City Museum and Art Gallery



GRAHAM SUTHERLAND, O.M. (b. 1903) BIRD IN LANDSCAPE (260)

Manchester City Art Gallery



PABLO PICASSO (*b.* 1881) POVERTY (421)

Whitworth Art Gallery, University of Manchester

INDEX OF ARTISTS

Note.—The first numbers refer to the pages of this Souvenir and those in brackets to the number of the work in the Exhibition.

Bartolo, Andrea di, attributed to, 2 (4)
Bartolomeo di Giovanni, 3 (13)
Bega, Cornelis, 20 (134)
Bellini, Giovanni, 6 (14)
Beyeren, Abraham van, 18 (130)
Bonington, Richard Parkes, 35 (188)
Bor, Paulus, 21 (106)
Boudin, Louis-Eugene, 45 (230)
Boucher, François, 32 (176)
Braque, Georges, 53 (255)
Brett, John, 40 (200)
Brown, Ford Madox, 40 (198)

Cézanne, Paul, 51 (250)
Champaigne, Philippe de, 19 (84)
Chardin, Jean-Baptiste-Simeon, 26 (161)
Cima da Conegliano, 6 (10)
Claude Lorraine, 17 (94)
Constable, John, R.A., 36 (179, 184)
Corot, Jean-Baptiste-Camille, 42 (216)
Cotman, John Sell, 35 (181), 37 (182)
Courbet, Gustave, 43 (210), 45 (209)
Crespi, Giuseppe Maria, 21 (152)

Degas, Hilaire-Germaine-Edgar, 47 (212)
Delacroix, Eugene, 44 (217)
Derain, Andre, 53 (263)
Dolci, Carlo, 23 (102)
Dyce, William, R.A., 38 (196)
Dyck, Sir Anthony van, 12 (133)

Egg, Augustus Leopold, R.A., 41 (202)
Ernst, Max, 57 (273)
Everdingen, Cesar van, 23 (89)

Frith, William Powell, R.A., 41 (203)

Gainsborough, Thomas, R.A., 30 (51)
Gauguin, Paul, 50 (252)
Gelder, Aert de, 15 (115)
Giorgione, 7 (35)
Gogh, Vincent van, 49 (238)
Goyen, Jan van, 16 (154)
Greco, El, 9 (76)
Guardi, Francesco, 32 (160)

Hogarth, William, 29 (159)

John, Gwen, 58 (269)

Koninck, Philips, 14 (118)

Le Nain, Antoine, 15 (111)

Manet, Edouard, 48 (244)
Matisse, Henri, 55 (240)
Memlinc, Hans, 5 (21)
Menendez, Luis, 27 (172)
Middleton, John, 37 (191)
Millais, Sir John Everett, Bt., P.R.A., 38 (195), 39 (193)
Millet, Jean-François, 46 (214)
Moore, Henry, C.H., 59 (423)
Morland, George, 33 (180)
Morland, Henry Robert, 31 (169)
Moulins, Master of, 5 (15)
Murillo, Bartolome Esteban, 24 (108)

Nicholson, Ben, 59 (278)

Ochterveldt, Jakob, 20 (128)

Passante, Bartolomeo, attributed to, 22 (49)
Perugino, Pietro, attributed to, 2 (11)
Picasso, Pablo, 56 (256), 61 (421)
Pintoricchio, 1 (31)
Pissarro, Camille, 52 (245)
Preda, Giovanni Ambrogio, 8 (33)

Rembrandt, 10 (124), 11 (121), 14 (122)
Reynolds, Sir Joshua, P.R.A., 30 (175)
Ribera, Jusepe de, 22 (95)
Rosa, Salvator, 17 (66)
Rouault, Georges, 55 (254)
Rubens, Sir Peter Paul, 13 (117)
Ruysdael, Salomon van, 16 (107)

Sassetta, 3 (6)
Seurat, Georges, 54 (251)
Stubbs, George, A.R.A., 28 (166), 31 (171)
Sutherland, Graham, O.M., 60 (260)

Tiepolo, Giovanni Battista, 25 (135)
Tissot, J. J., 39 (204)
Turner, J. M. W., R.A., 34 (185)

Utrillo, Maurice, 56 (257)

Virgo inter Virgines, Master of the, 4 (41)
Vlaminck, Maurice de, 57 (253)
Vuillard, Edouard, 52 (239)

Wilson, Richard, R.A., 33 (298)
Wright, Joseph, A.R.A., 28 (301)

Zoffany, Johann, R.A., 29 (168)

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AN EXHIBITION FROM MUNICIPAL AND UNIVERSITY COLLECTIONS IN GREAT BRITAIN

WINTER EXHIBITION 1962

ROYAL ACADEMY OF ARTS
LONDON

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PREFACE

The Winter Exhibition of 1962 brings together a selection of the finest works of art from British public collections outside London. Such a project has never previously been attempted and its realisation on so magnificent a scale is a triumph for the Museums Association, whose Secretary, Mr. Philip James, has been the main planner of this joint enterprise, and whose President, Dr. Mary Woodall, has encouraged it at all stages.

After much thought we have called this Exhibition "Primitives to Picasso", a title which reflects the great variety of the works assembled here rather than any art-historical theme. It has, in fact, proved possible to arrange the Exhibition virtually in chronological order, starting with a room of Italian and Flemish primitives and ending with works of the present day, but the scope of the Exhibition is to show the high quality of what the public galleries outside London can offer and not to give special emphasis to any particular phase in the development of art.

I am confident that the paintings, sculpture and drawings now arranged in all our main galleries will be a revelation to many of our visitors of the wealth of art treasures to be seen throughout the country. If for some the Exhibition will have the effect of increasing a pride in local institutions and for others of encouraging a greater enterprise in visiting by no means inaccessible, but too frequently neglected, collections, the project will have achieved one of its main aims. It must also be remembered that what we are able to show here is only a relatively small, sometimes even a token representation of those collections.

The Exhibition has been drawn from 65 Museums and Galleries. We have not called on the National Galleries of Scotland or Wales, but we have included a few pictures from University collections. To all these centres, whose Curators and Art Committees have been unstinting in their response, the Royal Academy is greatly indebted. The details of their contributions are recorded in this catalogue, but I would like to mention in particular the outstanding loans from Glasgow, Birmingham and Liverpool. I do so only to emphasise the generosity, of which these contributions are typical, of Municipal Galleries throughout the country. All have been willing to send to London the most important works in their collections.

Mr. Philip James, Mr. Benedict Nicolson and Mr. Kenneth Garlick have been responsible for the selection of the works and for their arrangement. They have visited most of the galleries represented and have given generously of their time and expert knowledge. To each of them I wish to express the Royal Academy's grateful thanks.

They have asked me to acknowledge here the generous grant from the Gulbenkian Foundation to defray the cost of their travels and also to mention the help they have received in the selection of the drawings from Mr. A. E. Popham and Mr. Francis Hawcroft.

For the first time for a number of years the entire catalogue of a Winter Exhibition has been compiled by one man. Mr. St. John Gore has devoted his scholarship to this major undertaking. It has been an exacting task and our debt to him is a big one.

I must again pay tribute to the small staff of the Royal Academy, who have all shared in the many heavy tasks which the preparation of these Winter Exhibitions entail.

One further note must be made. An Exhibition comprising examples of Continental and British Art from the 14th century to the present day has of necessity many omissions. Certain artists are absent here because they are virtually unrepresented in public collections outside London. In one respect, however, namely the choice of works by British artists of the 20th century, the selection has been intentionally limited. It will be found that for this period no Member of the Royal Academy is represented. The space available for the art of our own time was small and it was decided by the Council of the Royal Academy that on this occasion the hospitality of our walls should be given only to those artists who have remained outside. Too often is it suggested that the Royal Academy has deliberately excluded major talent—an imputation we are glad to rebuff.

CHARLES WHEELER

SELECTION COMMITTEE

PHILIP JAMES, ESQ., C.B.E.

BENEDICT NICOLSON, ESQ., M.V.O.

KENNETH GARLICK, ESQ., PH.D.

CATALOGUE

The entries have been compiled by ST. JOHN GORE, ESQ.

INTRODUCTION

When the Council of the Museums Association suggested to the Royal Academy that an exhibition of pictures from municipal and university collections outside London would make an interesting and rewarding exhibition the idea was warmly received, and it was agreed that the Diploma galleries would probably be adequate for an exhibition of real quality. However, an extended round of visits by the Committee proved this view to be very wide of the mark and it was soon clear that an exhibition of far larger scope and size than had originally been thought of could in fact be shown. The Royal Academy at once welcomed the suggestion that the whole range of their main galleries should be used for a major Winter Exhibition.

It was too much to expect that great masterpieces would be found lurking in the store-rooms of public galleries, and the fact that no completely unknown works in this category have reached the walls of Burlington House this winter is a tribute to the circumspection of museum curators, not, one trusts, a reflection on the competence of the Selection Committee. Nevertheless, there will be surprises for everyone. The beautiful large Salvator Rosa in Gallery III, and the far from "beautiful" Courbet *Beggar* in Gallery X, a crucial document in the history of realism, will be familiar only to visitors to the Glasgow Gallery. The Guardi drawing from Plymouth, the Wilkie portrait from Taunton, and the picture attributed to Amorosi from the Hatton Gallery, Newcastle, are welcome novelties. Even those who know already the museums at Maidstone and Birkenhead will be surprised by the appearance of the Steenwijck and the Zuccarelli (in its charming frame) since their recent cleaning; and as for certain drawings from Folkestone, Newport and Truro, few but specialists will have studied them. Here is an occasion for looking more closely at a few pictures which, since their authors have been identified, have gained in interest: such as the Romanelli from Bath, the panel by the "Master of the Straus Madonna" from Stalybridge, the Forabosco from Southampton and the Regnier from Hull. Other pictures, where attributions have remained unchanged in the catalogue, will probably have escaped the notice even of those best acquainted with museums outside London, since they are recent acquisitions: such as the Venetian Trecento triptych from the Barber Institute; the Solomon de Bray, the Fracanzano and the Vuillard from Bristol; the Gandolfi from Leeds; the little Subleyras sketch and the Batoni from Birmingham; the Andrea di Bartolo from Leicester; the Solimena from Northampton and the Wright *Indian Widow* from Derby. Others again, though they are already known because they have been published, or exhibited before, have either improved with cleaning, like the Rubens from Liverpool, or have emerged as altogether new pictures since their recent cleaning: such as the Abraham Janssens from Wolverhampton, the female Saint attributed to Cano from York, and the *Portrait of a Man with Statuettes* attributed to Annibale Carracci, one of the outstanding loans from Birmingham—and no doubt these lists could be expanded.

The great value of the Exhibition does not, however, reside in its novelties. Most of these pictures have been on exhibition before, some in these very rooms, within the last ten years, and have in any case been hanging all this time on the walls of public galleries all over Great Britain, for anyone to see. The object in bringing them all together is partly that few people find the opportunity to travel extensively throughout the country, partly because pictures always look exciting in new surroundings with new neighbours, however famous they may be. In fact the more famous they are, the stranger, the more inexplicable they remain—and here we are thinking of such masterpieces as the Giorgione, the Maître de Moulins, the two Rembrandts and the Cézanne from the Glasgow Art Gallery; the Rembrandt and the Chardin from Glasgow University; the Greco, the Tiepolo and the Goya from the Bowes Museum; the Simone Martini and the Roberti from Liverpool; the Claude from Birmingham, the van Dyck from the Barber Institute, and a few others scattered around these walls. It is to them that one finds oneself, time and again, unerringly directing one's steps, however often one may have done so in the past.

The modern painting and sculpture shown in Gallery XI, the small South Room and the Octagon, ranging from the Camden Town School through the Euston Road School to *l'art autre*, and including a notable *fauve* Derain and a fine *Blaue Reiter* painting by Franz Marc, cover more than half a century. The high standard in purchases of works by British artists is reflected in the excellent examples of Paul Nash, Gertler, Matthew Smith, William and Ben Nicholson, Sutherland, Pasmore, Scott, Richards, Davie and others. The sculpture includes three majestic reclining figures by Henry Moore, two carvings by Barbara Hepworth and bronzes by Butler, Chadwick, Epstein, Germaine Richier, and Zadkin.

A word must be added, in conclusion, about the hanging, which may disconcert those who are used to seeing pictures grouped by schools. The unusual nature of the exhibition—a miscellany ranging from the 14th to the 20th century, and covering all countries of Western Europe from the British Isles to Italy, from Spain to Germany, represented thickly or thinly according as to what happened to be available—forced the Hanging Committee to adopt a chronological, instead of a geographical, arrangement. It was decided, for instance, that it would be absurd to group the few Spanish pictures together: the El Greco, the Menendez, the Goya and the Picasso seemed to belong more comfortably with their respective contemporaries outside Spain than with Cano, Ribera and Murillo, and are accordingly all in separate rooms. On the same principle, the Maître de Moulins, Philippe de Champaigne, Claude, Subleyras, Chardin, Millet and Braque seemed to reveal nothing more in common than the vaguest geographical relationship, and so have been widely dispersed. This attempt to cut across national barriers has permitted some striking juxtapositions, such as the wall containing the Daumier, the Goya and the Géricault in Gallery X, and in a few cases the international character of an artistic movement has been so marked as to enable national schools to be totally disregarded, as with Mannerism in Gallery IV. However, it soon became evident that within the chronological framework, great care had sometimes to be exercised to detach the North from the South, because they would not mix. Thus the Dutch, Flemish and German "Primitives" and early Renaissance panels in Gallery I, as well as the Italianate Dutch canvases in Gallery V, have been hung so as to face their Italian contemporaries across the rooms they occupy, thereby avoiding any possibility of a clash; whilst certain peculiarly self-assertive national schools, such as the Dutch and Flemish 17th century, and the French Impressionists and Post-Impressionists, proved such bad mixers that it was thought best to give up all hope of finding congenial companions for them, and they were given rooms to themselves.

BENEDICT NICOLSON
PHILIP JAMES

LIST OF GALLERY CATALOGUES REFERRED TO IN THE TEXT

Barnard Castle (Bowes Museum):	*Handbook to the Bowes Museum*, 1934
Bath (Holburne of Menstrie Museum):	*Catalogue of Pictures*, 1936
Birmingham:	(i) *Catalogue of Paintings*, 1960 (ii) *Catalogue of Drawings*, 1939
Bristol:	*Catalogue of Oil Paintings*, 1957
Cheltenham:	*Catalogue of Paintings*, 1931
Dundee:	*Catalogue of the Pictures in the Dundee Corporation in the Albert Institute*, 1926
Gateshead (Shipley Art Gallery):	*Catalogue of Paintings and Drawings*, 1951
Glasgow:	(i) *Catalogue of Pictures*, 1935 (ii) *Catalogue of French Paintings*, 1953
Leeds:	*Catalogue of Paintings, Part I: Works by Artists born before 1800*, 1954
Leicester:	*Collection of Paintings*, 1958
Liverpool:	(i) *Catalogue of the Permanent Collection*, 1927 (ii) *Catalogue of the Roscoe Collection and other Pictures*, 1928
Manchester:	*Illustrated Guide to the Manchester Art Galleries*, 1956
Norwich:	*Catalogue of Pictures*, 1937
Nottingham:	*Catalogue of the English School and Modern Foreign Pictures*, 1926
Oxford:	*Catalogue of Paintings in the Ashmolean Museum*, 1951
Port Sunlight (Lady Lever Art Gallery):	*Illustrated Guide* (undated)
Truro:	*Catalogue of Paintings, Drawings and Miniatures in the Alfred de Pass Collection*, 1936
York:	*Catalogue of Paintings, Vol. I: Foreign Schools, 1350–1800*, 1961

The attributions except where otherwise noted are those of the Galleries concerned.

ABBREVIATIONS

B.I.: British Institution
B.F.A.C.: Burlington Fine Arts Club
Burl. Mag.: *Burlington Magazine*
N.A.C.F.: National Art Collections Fund
R.A.: Royal Academy Summer Exhibitions
R.A., Winter: Royal Academy Winter Exhibitions
R.A., Winter 1927: *Flemish and Belgian Art, 1300–1900*
R.A., Winter 1929: *Dutch Art, 1450–1900*
R.A., Winter 1930: *Italian Art, 1200–1900*
R.A., Winter 1932: *French Art, 1200–1900*
R.A., Winter 1934: *British Art, c. 1000–1860*
R.A., Winter 1938: *17th Century Art in Europe*
R.A., Winter 1939: *Scottish Art*
R.A., Winter 1949: *Landscape in French Art, 1550–1900*
R.A., Winter 1950: *Works by Holbein and other Masters of the 16th and 17th Centuries*
R.A., Winter 1951: *The First Hundred Years of the Royal Academy*
R.A., Winter 1952: *Dutch Pictures, 1450–1750*
R.A., Winter 1953: *Flemish Art, 1300–1700*
R.A., Winter 1954: *European Masters of the 18th Century*
R.A., Winter 1955: *English Taste in the 18th Century*
R.A., Winter 1956: *British Portraits*
R.A., Winter 1960: *Italian Art and Britain*

GENERAL INFORMATION

The Exhibition opens on Saturday, January 6, and closes on Wednesday, March 7, 1962.

Hours of admission: Week-days, 10 a.m. to 7 p.m.
Sundays, 2 p.m. to 6 p.m.

Price of admission: 3*s.* 6*d.* (2*s.* after 5 p.m.) Season Ticket: 15*s.* Catalogue: 3*s.* 6*d.* (by post 4*s.* 6*d.*). Illustrated Souvenir: 5*s.* (by post 6*s.*).

REDUCED PRICE ADMISSIONS

Principals of recognised Schools of Art can obtain Season Tickets for Art Students on their registers at 7*s.* 6*d.* each.

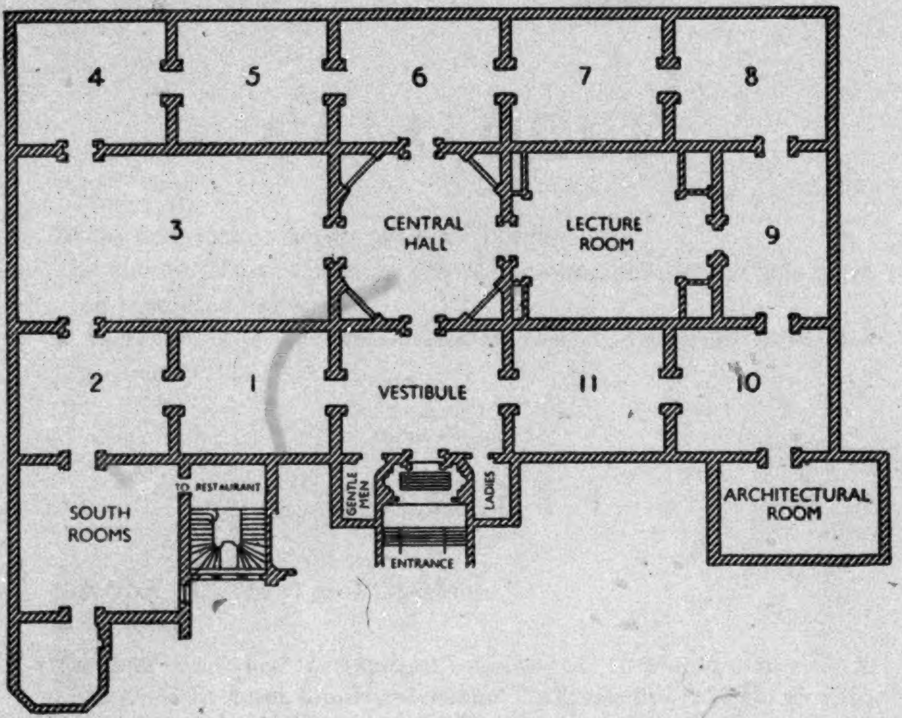
Direct admission at the officially reduced rate of 1*s.* 6*d.* for Students, teachers accompanying parties, Members of Staff Associations, Working Men's or Girls' Clubs, or similar organisations can be obtained at the entrance to the Exhibition on production of a current student or membership card or other form of identification.

Similar admission for members of Associations, etc., not issued with membership cards will be arranged if application is made in advance by the Secretary or other responsible official of such an organisation to the Secretary, Royal Academy of Arts, Piccadilly, London, W.1.

Visitors are required to give up their sticks and umbrellas before entering the Galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

PLAN OF THE GALLERIES


4
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SOUTH ROOMS
TO RESTAURANT
GENTLE MEN
LADIES
ARCHITECTURAL ROOM
ENTRANCE

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AFTERNOON TEA	3 P.M. TO 5.30 P.M.

(Sundays 3 to 5 p.m.)

The Restaurant is reached by the staircase from the Large South Room.

CATALOGUE

In the descriptions height precedes width.

The abbreviations used under "Exh." are amplified in the lists given on preceding pages.

★ Works marked with an asterisk are reproduced in the Illustrated Souvenir.

GALLERY I

SIMONE MARTINI (*c.* 1284–1344)

1 A Saint

Tempera on wood (octagonal). 8½ × 8¾ in. (Painted area: 7½ × 7¾ in.). **Coll:** Acton family, Aldenham Hall; sale there, 17 March 1948 (part of lot 250); A. Stannard, from whom bt. by the Gallery with the aid of a grant from the Victoria and Albert Museum, 1959 (*Catalogue*, p. 98, No. P. 37'59, Pl. 1). **Exh:** R.A., Winter 1960 (265). **Lit:** J. Rowlands, *Burl. Mag.*, CII, 1960, pp. 67–8, Fig. 22. The Saint, who is weeping and holding a book, is likely to be an Evangelist. The panel appears to belong to the same series as a *Saint with a Book* in the Boston Museum (see Rowlands, *op. cit.*, Fig. 23) and both may be from a *predella* which consisted of a line of saints with a *Dead Christ* in the centre, probably datable after the Sant'Ansano *Annunciation* of 1333.

Lent by the Birmingham City Museum and Art Gallery.

SIMONE MARTINI (*c.* 1285–1344)

2 Christ discovered by his Parents in the Temple

Tempera on wood. 19½ × 13¼ in. Signed on the frame: *SYMON. DE. SENIS. ME. PINXIT. SVB. A.D. M.C. . . XL. II.* **Coll:** Col. Matthew Smith sale, 12 May 1804 (40): bt. Roscoe; William Roscoe sale, Liverpool, 27 September 1816 (8), bt. in; presented to Liverpool Royal Institution, 1819, and presented to the Gallery, 1948 (*Catalogue*,

1928, No. 80). **Exh:** R.A., Winter 1930 (55), *Commem. Cat.*, 18 (with previous references); R.A., Winter 1960 (306). **Lit:** for bibl. see Walker Art Gallery, *Cleaned Pictures*, 1955 (1); add: A. de Rinaldis, *Simone Martini*, 1936, p. 65. Painted in 1342 during Simone's service at the Papal Court at Avignon and the last dated work of the artist. Lot 39 in the 1804 sale was a *Holy Family* by the same artist, possibly a companion picture, which would suggest a diptych. On the book on the Virgin's lap is written: *Fili quid fecisti.*
Lent by the Walker Art Gallery, Liverpool.

VENETIAN SCHOOL (*c.* 1370)

3 The Virgin and Child with Saints John the Baptist and Mary (Triptych)

Tempera on wood. 10¾ × 15¾ in. (overall size). **Coll:** Comte M. Pinci, Paris; anon. sale, Christie's, 1 April 1960 (119); bt. Agnew; bt. from Buttery by the Barber, 1960. Catalogued in the 1960 sale as Lorenzetti, but regarded by Offner as Venetian.
Lent by the Barber Institute of Fine Arts, the University of Birmingham.

Attributed to ANDREA DI BARTOLO (active 1389–1428)

4 St. John the Baptist retiring to the Wilderness ★

Tempera on wood. 8¾ × 12¾ in. (fragments of gold framing at the top and bottom right-hand corners indicate that the panel has been reduced.) **Coll:** Edward Hutton; with Colnaghi, from whom bt. by the Gallery, with the assistance of the N.A.C.F., 1959. Part of a *predella.* The attribution was suggested by Pope-Hennessy (cf. *Museums Journal*, 59, 1960, p. 291, repr.)
Lent by the Leicester Museums and Art Gallery.

COSIMO ROSSELLI (1439–1507)

5 St. Lawrence

Tempera on wood. 25½ × 14⅞ in. **Coll:** Liverpool Royal Institution by 1843; presented to the Gallery, 1948 (*Catalogue* (1928), No. 118). **Exh:** Manchester, *Art Treasures*, 1857 (53); Leeds, 1868 (6). **Lit:** Waagen, *Treasures of Art*, 1854, III, p. 232; Crowe and Cavalcaselle, *Painting in Italy*, 1864, I, p. 549; Venturi, *Storia dell'Arte*, 1912, VII (1), p. 696; Van Marle, *Italian Schools*, 1929, XI, p. 617; Berenson, *Italian Pictures*, 1932, p. 490; R. Musatti, *Rivista d'Arte*, XXVI, 1950, p. 112. Evidently part of a polyptych. It was attributed to Masaccio in the Institution Catalogue of 1843, but this was denied by Waagen and Crowe and Cavalcaselle. Apparently first ascribed to Rosselli in

Berenson's *Lists* of 1909. Dated *c.* 1460–70 by Musatti, who compares it with Rosselli's fresco of S. Leonardo in Fiesole Cathedral.
Lent by the Walker Art Gallery, Liverpool.

SASSETTA (STEFANO DI GIOVANNI, *c.* 1392–1450)

6 A Miracle of the Holy Sacrament ★

Tempera on wood. 10½×16 in. **Coll:** Duke of Lucca sale, Christie's, 25 July 1840 (2), as Angelico: bt. Solly (? Edward Solly for John Bowes); *Handbook*, No. 52. **Exh:** B.F.A.C. 1904 (25); on loan to National Gallery, 1920–27; R.A., Winter 1930 (84), *Commem. Cat.*, 89; Agnew, *Pictures from the Bowes Museum*, 1952 (38); Birmingham, *Italian Art*, 1955 (93); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (20). **Lit:** for bibl. see R.A. 1930 (84); J. Pope-Hennessy, *Sassetta*, 1939, pp. 8, 39; E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, p. 120; E. Carli, *Sassetta*, 1957, p. 11, Pl. 5; R. Salvini, *The Predella*, 1960, pp. 79, 80, repr. One of five panels, first ascribed to Sassetta by Langton Douglas in the 1904 exhibition (Berenson, 1897, as Sano di Pietro) from the *predella* of the polyptych painted for the chapel of the Arte della Lana, Siena, 1423–36. The other *predella* panels are at Budapest, the Vatican and Siena (two), and eight figures of saints from the pilasters are at Siena. The chapel was damaged by an earthquake in 1798 and demolished in 1816. The building in No. 6 has been identified as one of the chapels under the Hospital in Siena. This episode from the life of Thomas Aquinas shows a sacriligeous communicant who falls dead as the host which he receives begins to bleed; a devil carries away his soul.
Lent by the Bowes Museum, Barnard Castle.

ERCOLE DE' ROBERTI (*c.* 1450–1496)

7 Pietà

Wood. 13½×12¼ in. **Coll:** S. Giovanni in Monte, Bologna; probably removed *c.* 1750 when the King of Saxony secured the two side panels of the *predella*; possibly Palazzo Riccardi, Florence; William Roscoe sale, Liverpool, 27 September 1816 (18), as Antonio Pollaiuolo: bt. Crompton; presented to the Liverpool Royal Institution, 1819; presented to the Gallery, 1948 (*Catalogue* (1928), No. 40). **Exh:** R.A., Winter 1930 (215), *Commem. Cat.*, 211; R.A., Winter 1960 (287), with previous references. **Lit:** for bibl. see Walker Art Gallery, *Cleaned Pictures*, 1955 (7); R. Salvini, *The Predella*, 1960, pp. 223–4, repr. The central panel of the *predella* to Lorenzo Costa's altarpiece of 1497 for the High Altar of S. Giovanni in Monte, the larger side panels of which (*Betrayal* and *Road to Calvary*) are in the Dresden Gallery.

The altarpiece is still in the church; for its history, see Zucchini, *S. Giovanni in Monte*, 1914. The commission in 1485 to Ercole Roberti for the *predella* is recorded by P. Lami (*Graticola di Bologna*, MS., 1560, published 1844) and Vasari (ed. Milanesi, III, pp. 145–6) confirms that it was finished before the artist's departure for Ferrara (i.e. in 1486). A later date has however been postulated.
Lent by the Walker Art Gallery, Liverpool.

NICOLA DI MAESTRO ANTONIO D'ANCONA (active, 2nd half 15th Century)

8 The Resurrection

Wood. 27¾×64 in. (lunette). **Coll:** William Graham sale, Christie's, 9 April 1886 (320), as Cimabue: bt. Clifford; anon. sale, Christie's, 23 November 1945 (105), as Italian School: bt. Arcade Gallery, from whom bt. by F. D. Lycett Green, 1946, and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 798, Pl. 6). **Exh:** York, *Lycett Green Collection*, 1955 (81). **Lit:** Ed., *Burl. Mag.*, XCVII, 1955, p. 99; *York Gallery Review*, 29, 1955, p. 297, repr.; *ibid.*, 49, 1960, pp. 460–71; Berenson, *Venetian Pictures*, 1957, I, p. 121; F. Zeri, *Paragone*, 107, 1958, pp. 34–41, Pl. 9. Zeri reconstructed the polyptych of which No. 8 surmounts the central *Virgin and Child with Saints* (chapel of Palazzo Massimo alle Colonne, Rome), first attributed to Nicola by Berenson in *Rassegna d'Arte*, XV, 1915, pp. 165 ff. The *predella*, consisting of the Annunciation and episodes from the lives of the four saints represented in the main tier, is at Brooklyn. These were formerly attributed to Caporali. Zeri believes the altarpiece to be by Nicola and dates it in the late 1480's. The attribution is questioned in the Burlington editorial.
Lent by the York City Art Gallery.

ENGLISH (*c.* 1500)

9 The Virgin and Child

Alabaster. H. 32 in. **Coll:** Francis Breedon, when first discovered in 1779; Henry Percy; by descent to the Misses Percy, who presented it to the Gallery, 1908. **Exh:** Society of Antiquaries, *English Alabaster Work*, 1910 (74), with *Illustrated Catalogue*, 1913; Victoria and Albert Museum, *English Mediaeval Art*, 1930 (604). **Lit:** (general): Prior and Gardner, *Mediaeval Figure Sculpture in England*, 1912, p. 358, Fig. 408; J. Evans, *English Art, 1307–1461*, 1949, p. 107, Pl. 53; A. Gardner, *English Mediaeval Sculpture*, 1951, pp. 300–1, Fig. 590. Typical of fifteenth-century alabaster carvings, which before they were destroyed in great numbers at the Reformation were to be found in many English churches. The main centres for alabaster work were Nottingham,

Lincoln and York. No. 9, in company with two other images representing St. Peter and a Bishop, were found in 1779 under the chancel floor of the ruined village church of Flawford, near Nottingham, when the building was demolished. On their discovery the three figures still retained much of their original polychrome.
Lent by the Castle Museum and Art Gallery, Nottingham.

CIMA DA CONEGLIANO (1459/60–1517/18)

10 The Dead Christ ★

Wood. 10⅝×6⅝ in. **Coll:** Paul Delaroff sale, Paris, 1914; with Popoff, Paris, 1929; with Agnew, from whom bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery, 1930 (*Catalogue*, pp. 30–31, No. 16'30). **Exh:** Agnew, *Pictures from Birmingham*, 1957 (25). **Lit:** Berenson, *Venetian Pictures*, 1957, I, p. 64; L. Coletti, *Cima da Conegliano*, 1959, p. 82, No. 63a, Pl. 63a. Dated *c.* 1500 by Coletti, who considered that it decorated the pinnacle of a polyptych or the door of a ciborium. A similar painting of the *Dead Christ supported by two Angels* was in the Cook sale, Sotheby's, 25 June 1958 (9).
Lent by the Birmingham City Museum and Art Gallery.

Attributed to PIETRO PERUGINO (1445–1523)

11 The Birth of St. John Baptist ★

Wood. 7⅜×16¼ in. **Coll:** Cathedral of Pistoia(?); Casa Pucci; Henry Tresham; Lord Cawdor sale, Skinner and Dyke, 6 June 1800 (26); Col. Matthew Smith sale, 12 May 1804 (42): bt. Roscoe; William Roscoe sale, Liverpool, 27 September 1816 (11), bt. in; presented to the Liverpool Royal Institution, 1819; presented to the Gallery, 1948 (*Catalogue* (1928), No. 43). **Exh:** Manchester, *Art Treasures*, 1857 (105); B.F.A.C., *Umbrian School*, 1909 (31); R.A., Winter 1960 (285). Attributed to Masaccio (Smith sale), Fra Angelico (Roscoe sale), Filippino (Waagen, *Treasures of Art*, 1854, II, p. 233) and Fiorenzo di Lorenzo (Crowe and Cavalcaselle, *Painting in Italy*, 1903, V, p. 269, followed by others, e.g., S. Weber, *Fiorenzo di Lorenzo*, 1904, pp. 146, 166, and Berenson, *Central Italian Painters*, 1909, p. 168). The present attribution, suggesting a youthful work by Perugino when employed in Verrocchio's workshop, was first made by Berenson in 1932 (*Italian Pictures*, p. 437). No. 11 has been described by Langton Douglas (*Leonardo da Vinci*, 1944, pp. 61 ff.) as forming part of the *predella* of Verrocchio's altarpiece for Pistoia Cathedral, commissioned soon after 1474 and finished by Lorenzo di Credi *c.* 1485. The *predella* is said to have been completed by (?)Leonardo's *Annunciation*

in the Louvre and (?)Credi's *St. Donato* at Worcester, Mass., but for it to be reconcilable with the width (74 in.) of the altarpiece some decorative addition must be presumed. A *predella* panel, related in format to No. 11, showing the *Miracle of the Founding of S. M. Maggiore*, is at Polesden Lacey and was included in the same lot as No. 11 in the Smith sale. It is possible that both belonged to a different altarpiece. The subject will be discussed by Miss Anne Cooke in a forthcoming number of the *Liverpool Bulletin*.
Lent by the Walker Art Gallery, Liverpool.

Follower of FRANCESCO PESELLINO (1422–1457)

12 David guarding his Flock

Tempera on wood (16 sided). 24×24 in. **Coll:** with Colnaghi, 1954, from whom bt. by the Gallery, 1959 (*Catalogue*, p. 113, No. P. 8'59, Pl. 4). Probably a *desco da parto* (presentation salver honouring the birth of a child). The present attribution is due to Pope-Hennessy, although Longhi and others consider it to be by Matteo di Giovanni. The subject may represent an Annunciation to one of the shepherds; were it David guarding his flocks (I Samuel, XVII, 34, 35) the presence of the lion and the bear might be expected.
Lent by the Birmingham City Museum and Art Gallery.

BARTOLOMEO DI GIOVANNI ("Alunno di Domenico", active *c.* 1500)

13 A Story of St. Andrew ★

Tempera on wood. 9⅞×20½ in. **Coll:** M. Littlehales sale, Christie's, 2 March 1804 (14); William Roscoe sale, Liverpool, 27 September 1816 (15), bt. in; bt. by Liverpool Royal Institution, 1818–19, and presented to the Gallery, 1948 (*Catalogue* (1928), No. 6). **Exh:** Manchester, *Art Treasures*, 1857 (70); R.A., Winter 1930 (257), *Commem. Cat.*, 250; R.A., Winter, 1960 (347). **Lit:** Waagen, *Art and Artists*, 1838, III, p. 182; R. Fry, *Burl. Mag.*, LVI, 1930, pp. 135, repr., 136; W. G. Constable, *Dedalo*, X, 1930, pp. 738, 744, repr.; R. van Marle, *Italian Schools*, 1931, XIII, p. 234, Fig. 160; Berenson, *Italian Pictures*, 1932, p. 7. With the *Martyrdom of St. Sebastian* (Walker Art Gallery) and probably *The Resurrection* (Mount Trust), No. 13 formed a *predella*. It has been variously attributed: to Castagno (Roscoe sale); to Masaccio (Waagen); to Filippo Lippi (1857 exhibition); to Botticelli (Fry and Constable). Berenson listed it as "Alunno di Domenico", a name since identified with Ghirlandaio's assistant, Bartolomeo di Giovanni, to whom van Marle ascribed the present panel. The story

is of a bishop saved from the temptation of the devil, disguised as a beautiful woman, by the arrival of St. Andrew in the form of a pilgrim.
Lent by the Walker Art Gallery, Liverpool.

GIOVANNI BELLINI (active *c.* 1459–1516)

14 The Descent into Limbo ★

Vellum on wood. 20¼×14¾ in. **Coll:** anon. sale, Christie's, 7 July 1916 (106), as School of Dürer; bt. Ayerst Buttery and sold to F. N. Schiller, 1917; F. P. Schiller, who bequeathed it to the Gallery, 1946 (*Catalogue*, No. K. 1654, Pl. 43). **Exh:** R.A., Winter 1960 (319). **Lit:** for bibl., see R.A. 1960. The present attribution was first put forward by Berenson (*Italian Pictures*, p. 70) in 1932. It had previously been ascribed to the School of Mantegna on the basis of its relationship with an anonymous contemporary engraving thought to depend upon a design by Mantegna (cf. A. M. Hind, *Corpus of Early Italian Engravings*, 1948, V, pp. 18–19, under No. 9). An old copy is in the Bologna Gallery (No. 608). J. Byam Shaw (*Burl. Mag.*, XCIV, 1952, p. 237) publishes a related drawing.
Lent by the Bristol City Art Gallery.

MASTER OF MOULINS (active *c.* 1483–*c.* 1500)

15 St. Victor and a Donor ★

Wood. 23×19¼ in. **Coll:** Archibald McLellan, by whom bequeathed to the Gallery, 1854 (*Catalogue*, 1953, pp. 32–3, repr.). **Exh:** R.A., Winter 1932 (68), *Commem. Cat.*, 29, with previous references. **Lit:** for bibl., which is considerable, cf. Gallery *Catalogue*, 1953; add Friedländer, *Altniederländische Malerei*, 1926, IV, p. 78; G. Ring, *Century of French Painting*, 1949, No. 301, repr. Exhibited in 1932 as the Master of Moulins and most frequently on previous occasions as van der Goes (except *Primitifs Français*, 1904 (106) where it was catalogued as Maître de Moulins), the attribution to the Master, first put forward by Hulin de Loo (*Catalogue Critique de L'Exposition de Bruges*, 1902) is now generally accepted. G. Ring, *op. cit.*, while remarking that it does not perfectly accord in style with the *œuvre* of the Master, catalogues it as a late work. Hulin dated it *c.* 1510. Attempts to identify the figure of the donor have met with less agreement and the following suggestions have been made: René of Anjou; Charles III of Anjou, nephew of King René; Charles IV of Sicily; and a canon of St. Maurice, Angers. Nor have the arms been satisfactorily explained, but Hulin (*op. cit.*) believed the saint to be St. Maurice rather than St. Victor.
Lent by the Glasgow Museums and Art Galleries.

SCHOOL OF ROMAGNA (Early 16th Century)

16 The Agony in the Garden

Wood. 12¼×8⅝ in. **Coll:** Lord Sempill in 1894; his sale, Christie's, 13 July 1928 (128), as Perugino: bt. Ayerst Buttery and sold to F. N. Schiller; F. P. Schiller, who bequeathed it to the Gallery, 1946 (*Catalogue*, No. K. 1648, Pl. 46). **Exh:** B.F.A.C., *Ferrara-Bologna*, 1894 (13). **Lit:** O. Fischel, "Zeichnungen der Umbrer", *Jahrbuch der Preusz. Kunstsammlungen*, XXXVIII (II), 1917, p. 171, No. 188. Attributed to Timoteo Viti by Fischel (under No. 188, entry referring to a drawing in the Uffizi of *Christ on the Mount of Olives with a Sleeping Disciple*). Fischel reproduces (Pl. 320) an identical picture to No. 16, then in the collection of Col. Legh of High Legh and now belonging to Cleveland Museum, Ohio. A drawing for the Christ is at Hamburg (Fischel, No. 189, Pl. 321, with the suggestion that it may have a Netherlandish source) and for one of the Apostles in the Louvre (Fischel, No. 190, Pl. 322). The St. John at the right is similar, but reversed, to a drawing of *Orpheus* in the British Museum (Fischel, No. 94, Pl. 94, as Perugino). Timoteo Viti, credited by Berenson with the Cleveland version (*Italian Pictures*, 1932, p. 596), must be regarded as the probable author of No. 16.

Lent by the Bristol City Art Gallery.

FRANCESCO FRANCIA (FRANCESCO RAIBOLINI, *c.* 1450–1517/18)

17 The Nativity

Wood. 11½×20¼ in. **Coll:** Archibald McLellan, by whom bequeathed to the Gallery, 1854 (*Catalogue*, No. 146). **Exh:** B.F.A.C., *Ferrara-Bologna*, 1894 (22); R.A., Winter 1930 (255), *Commem. Cat.*, 252. **Lit:** Crowe and Cavalcaselle, *Painting in North Italy*, 1912, II, p. 271, note 4; von Hadeln, *Burl. Mag.*, LI, 1927, pp. 113–4, repr.; W. G. Constable, *Dedalo*, X, 1929–30, pp. 732, 738, repr.; R. Fry, *Burl. Mag.*, LVI, 1930, p. 113; Berenson, *Italian Pictures*, 1932, p. 208; R. Longhi, *Officina Ferrarese*, 1956 edn., p. 58. Longhi notes the Florentine characteristics of this picture. It was identified by Hadeln as one of the three panels which formed the *predella* of the altarpiece of the *Madonna Enthroned*, ordered by Bartolommeo Felicini for the Church of the Misericordia, Bologna, and now in the Bologna Gallery (cf. Calvi, *Memorie . . . Francia*, 1812, p. 15). The altarpiece is dated 1494. A second panel of the *Baptism of Christ* is now in the Keller collection, New York. The third (said to be the *Stigmatisation of St. Francis*) has disappeared. A fourth panel of the *Flight into Egypt* (exh., Agnew, 1947 (24)) has also been associated.

Lent by the Glasgow Museums and Art Galleries.

GALLERY I

BOCCACCIO BOCCACCINO (*c.* 1467–1525)

18 The Virgin and Child with Saints and a Donor

Wood. 28×42 in. **Coll:** Michael Tennant sale, Christie's, 23 November 1956 (56), as Previtali; with Colnaghi, from whom bt. by the Gallery, 1957 (*Catalogue*, p. 12, No. P. 11'57, Pl. 5). **Lit:** A. Puerari, *Boccaccino*, 1958, pp. 127–8, 230, Fig. 81; *Emporium*, CXXIX, 1959, p. 135, repr.; B. Nicolson, *Burl. Mag.*, XCIX, 1957, p. 169, Fig. 32. Dated *c.* 1512–13 by Puerari, a few years later than a related composition without the donor in the Doria Gallery, Rome. The female saint at the left of the Madonna is unidentified; the others are John the Baptist, Nicholas and the Archangel Raphael. The child is similar but in reverse to versions of a *Virgin and Child with two Saints* at Berlin and in the Museo Correr, Venice.

Lent by the Birmingham City Museum and Art Gallery.

MASTER OF THE BRUNSWICK DIPTYCH (active late 15th Century)

19 The Annunciation

Wood. 17½×14 in. **Coll:** C. T. D. Crews sale, Christie's, 2 July 1915 (190): bt. Martin; Sir William Burrell, who presented it to the Gallery, 1944. **Exh:** on loan to Tate Gallery, 1924. **Lit:** Friedländer, *Altniederländische Malerei*, 1927, V, pp. 52–3, 134, No. 17, Pl. XVIII; G. J. Hoogewerff, *Noord-Nederlandsche Schilderkunst*, 1937, II, p. 197; *Scottish Art Review*, 1954 (4), p. 20, repr. Attributed to the Master by Friedländer and identified as one of the three surviving panels from an altarpiece of *c.* 1480–90 dedicated to the Virgin. The others are the *Nativity* (Rijksmuseum) and *Presentation* (Jones collection, Minneapolis). Hoogewerff concurs with the attribution. J. Kessler (Utrecht University thesis on Geertgen, 1930) is stated to catalogue it as an early work by Geertgen, to whom it was previously ascribed.

Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

AELBRECHT CORNELIUS (active 1513–1532)

20 The Glorification of the Virgin

Wood. 32½×25¾ in. **Coll:** Henry Willett Gift, 1903. The attribution is based on the resemblance in style to the artist's principal work, the altarpiece of the *Coronation of the Virgin* in St. Jacques, Bruges, dated 1517–22 (cf. Friedländer, *Altniederländische Malerei*, 1933, XI, p. 140, No. 231, repr.). Vitale Bloch has suggested that the landscape may be by Patinir.

Lent by the Brighton Art Gallery and Museum.

HANS MEMLINC (active 1465–1494)

21 The Flight into Egypt ★

Wood. 23×20 in. **Coll:** Schiff, Paris; sale, 1905; Sir William Burrell, by whom presented to the Gallery, 1944. **Lit:** Friedländer, *Altniederländische Malerei*, 1928, VI, pp. 21, 122, No. 32; 1937, XIV, pp. 102–3, Pl. XX (Appendix); idem, *Pantheon*, VII, 1931, pp. 185–6, repr.; G. Robertson, *Burl. Mag.*, XCI, 1949, p. 289, Fig. 19. Published by Friedländer as an early work by Memlinc. He associates it with an altarpiece reconstructed by Hulin de Loo (*Burl. Mag.*, LII, 1928, pp. 160 ff.) which consists of the *Annunciation* (now Burrell collection), the *Nativity* (private collection, Manchester), the *Adoration of the Magi* (Czernin collection, Vienna) and the *Presentation* (Prado). It was probably painted when Memlinc was in touch with Rogier van der Weyden's studio and is a free imitation of the latter's St. Columba altarpiece.

Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

THE MASTER OF THE MAGDALEN LEGEND (active late 15th to early 16th Century)

22 The Virgin and Child

Wood. Originally 9¾×6 in., enlarged to 10¼×8 in. **Coll:** Henry Boddington, by whom presented to the Gallery, 1911 (*Illus. Guide*, Pl. XVI). The present attribution is due to F. G. Grossmann. The composition derives from Rogier van der Weyden, to whom No. 22 was formerly attributed. It is close to a *Madonna* now in the Straus collection at Houston, Texas, which Panofsky (*Early Netherlandish Painting*, 1953, pp. 296 ff, Pl. 231) argues is Rogier's transformation of an Italo-Byzantine prototype and the original of which was probably the latest of Rogier's half-length Madonnas. The composition was influential and was used also by Memlinc and Bouts.

Lent by the Manchester City Art Gallery.

Circle of BERNAERT VAN ORLEY (active 1515–1542)

23 The Holy Family with St. Catherine and Barbara (Triptych)

Wood. Centre panel: 29½×26¾ in.; wings: 29½×11¼ in. **Coll:** brought from Spain by Conde de Quinto (d. 1860); bt. at his sale, Paris 1862, by John Bowes, as Lucas van Leyden (*Handbook*, No. 630, as Unknown). **Exh:** Agnew, *Pictures from the Bowes Museum*, 1952 (41). **Lit:** E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, pp. 120, 123, Fig. 2. Attributed (1952) to Key on the basis of the initials *W.K.* (or ? W.R.) on a cartouche above the Madonna's head. Waterhouse suggests that it is close to Van Orley and that the central panel may be his

design. The unusual iconography of the Virgin mending and St. Joseph preparing to feed the Child is an early example, seldom encountered before the sixteenth century, of St. Joseph's emergence as an important element of the Holy Family.
Lent by the Bowes Museum, Barnard Castle.

SCHOOL OF HAARLEM (*c.* 1500)

24 The Virgin and Child with St. Anne

Wood. 12⅜ × 8⅛ in. **Coll:** perhaps William Roscoe but not included in his sale; T. Winstanley, who presented it to Liverpool Royal Institution, 1823; presented to the Gallery, 1948. **Exh:** Amsterdam, *Middeleeuwse Kunst*, 1958 (93). Early catalogues of the Royal Institution attributed the painting to the early German School (1824) and School of Dürer (1843). The Master of Alkmar has been suggested and it was so ascribed in the 1958 exhibition. The present Gallery attribution is as listed here.
Lent by the Walker Art Gallery, Liverpool.

MASTER OF THE VIRGO INTER VIRGINES (active 1470–1490)

25 The Entombment

Oil and tempera on wood. 21¾ × 21½ in. **Coll:** Count Truchsess von Waldburg, whose collection was exhibited for sale in London, 1803, when No. 25 was probably bt. by William Roscoe; Roscoe sale, Liverpool. 27 September 1816 (78): bt. Mason; presented to Liverpool Royal Institution, 1819, and presented to the Gallery, 1948 (*Catalogue* (1928), No. 81). **Exh:** Manchester, *Art Treasures*, 1857 (443); Utrecht, 1913 (193); R.A., Winter 1929 (11), *Commem. Cat.*, p. 11; Rotterdam, *Noord-Niederlandsche Primitieven*, 1936 (17); R.A., Winter 1952 (13); Bruges, *L'Art Flamand dans les Collections Britanniques*, 1956 (18); Amsterdam, *Middeleeuwse Kunst*, 1958 (49). **Lit:** Waagen, *Treasures of Art*, 1854, III, p. 234; Friedländer, *Repertorium für Kunstwissenschaff*, XXVI, 1903, p. 168; idem, *Altniederländische Malerei*, 1927, V, pp. 67–8, 141, No. 58, Pl. XXXVIII; G. J. Hoogewerff, *Noord-Nederlandsche Schilderkunst*, 1937, II, p. 266, Fig. 129; K. G. Boon, *Burl. Mag.*, C, 1958, p. 376 (for further bibl., see catalogue of Amsterdam exhibition, 1958). In the Truchsess collection as Israel van Meckelen, in the Roscoe sale as van Eyck and described by Waagen as near Geertgen, the attribution to the Master of the Virgo inter Virgines appears first to have been made by Friedländer (1903). Dated by Friedländer (1927) during the artist's middle period, No. 25 probably precedes the *Annunciation* in the Boymans-van Beuningen collection.
Lent by the Walker Art Gallery, Liverpool.

GALLERY I

(NETHERLANDISH) UNKNOWN ARTIST

26 The Resurrection

Wood. 35 × 12¼ in. (pointed top). **Coll:** Henry Willett Gift, 1903. It has been suggested that the author may be the Master of the Lyversberg Passion or the Master of the Life of the Virgin, painters working in the Cologne district of Westphalia during the second half of the 15th century. A Netherlandish artist seems more likely.
Lent by the Brighton Art Gallery and Museum.

NETHERLANDISH SCHOOL (Third Quarter of 15th Century)

27 The Nativity, with SS. Sixtus (?), Jerome and a Cardinal

Wood. 20⅛ × 16⅝ in. **Coll:** Archibald McLellan, by whom bequeathed to the Gallery, 1854 (*Catalogue*, No. 158). **Exh:** B.F.A.C., 1892 (3); Petit Palais, Paris, 1950 (22); Bordeaux, etc., *Les Primitifs Méditerranéens*, 1952 (78). For bibliography and a full discussion of the authorship and iconography the reader must be referred to the Gallery's forthcoming catalogue, in which it is suggested that this picture, with its Northern and Italian characteristics, has affinities with the Schools of Tournai and Bruges. The original attribution was to Antonello da Messina, but it was regarded by N. Scalia (*Antonello*, 1914, p. 22) as a school picture and by van Marle (*Italian Schools*, 1934, XV, pp. 485, 541) as questionable. Other attributions are as follows: J. Lauts, *Zeitschrift für Kunstgeschichte*, IV, 1935, pp. 162–3, as Burgundian follower of the Master of Flémalle; G. Ring, *Century of French Painting*, 1949, No. 212, as French (Alpine) School, *c.* 1475; Paris, 1950 exhibition, as School of Provence; S. Bottari, *Antonello*, 1953, pp. 2, 62–3, as related to Colantonio and probably by Jaime Baço. The kneeling Cardinal, who is presented by St. Jerome, may perhaps be assumed to take his name from that saint. It is suggested that he may be identified with Girolamo Basso who was elected cardinal in 1477 during the pontificate of his uncle, Sixtus IV: the date of 1477, were the picture painted to mark his promotion, would not be impossible. In this case the sainted Pope might represent St. Sixtus II, with whom Sixtus IV liked to identify himself. The turbaned figure is the midwife Salome.
Lent by the Glasgow Museums and Art Galleries.

Follower of BERNARDO DADDI (active 1312–1348)

28 The Virgin and Child; The Crucifixion (Wings of a Triptych)

Tempera on wood. Each 26¾ × 7¾ in. (arched tops). **Coll:** with Langton Douglas, 1926, from whom bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*,

No. 726, Pl. 3). **Exh:** R.A., Winter 1930 (19), *Commem. Cat.*, 34; York, *Lycett Green Collection*, 1955 (1). **Lit:** R. Offner, *Corpus of Florentine Painting*, 1930, III (3), p. 9; T. Borenius, *Apollo*, XI, 1930, pp. 92–4, Fig. II. The attribution follows that of the Gallery *Catalogue*. The picture was listed by Offner under works attributed to Daddi.
Lent by the York City Art Gallery.

THE MASTER OF THE STRAUS MADONNA (active 2nd half of 14th Century)

29 The Virgin and Child with Angels and Saints

Tempera on wood. 25½ × 16¼ in. (arched top). **Coll:** Rt. Hon. J. F. Cheetham; Miss Agnes Cheetham, who bequeathed it to the Gallery, 1931. (On the back is a Milan customs seal and two old paper labels inscribed *8*(?5) and *N7* (?) *Giotto 1276 M.G.*). The attribution of this hitherto unrecorded work is due to Offner. The master, a follower of Agnolo Gaddi, was identified and discussed by Offner, *Burl. Mag.*, LXIII, 1933, pp. 169–70. The Saints are the Baptist, James the Great, Dorothy and Julian the Hospitaller. An iconographic curiosity is the figure lying at the foot of the throne. Michael Smith, in a study of the picture shortly to be published in the *Burl. Mag.*, suggests that it may be S. Fina, but it is more likely to represent Eve (for a comparable figure, cf., e.g., Ambrogio Lorenzetti's *Maestà* in the Abbey of Montesiepi).
Lent by the Astley Cheetham Art Gallery, Stalybridge.

TADDEO GADDI (d. *c.* 1366)

30 The Crucifixion, with the Deposition below

Tempera on wood. 20⅝ × 10⅜ in. (arched top). **Coll:** Charles Loeser sale, Sotheby's, 9 December 1959 (18): bt. Agnew and bt. by the Gallery with the assistance of the Victoria and Albert Museum the same year. **Lit:** Berenson, *Italian Pictures*, 1932, p. 215 (as studio); *Gallery Annual Report*, 1959, repr.
Lent by the Bristol City Art Gallery.

GALLERY II

PINTORICCHIO (BERNARDINO DI BETTO, *c.* 1454–1513)

31 A Young Man ★

Wood. 15⅜ in × 11 in. **Coll:** The Hon. W. T. H. Fox-Strangways, who presented it to the Museum, 1850 (*Catalogue*, No. 330). **Lit:** Waagen, *Art Treasures*, 1854, III, p. 53; Crowe and Cavalcaselle, *Painting in Italy*, 1911, IV, p. 63; VI, p. 155; C. Ricci, *Pintoricchio*, 1912, p. 82; Berenson, *Italian Pictures*, 1932, p. 460. Datable *c.* 1490. It was first given to Pintoricchio by Berenson, having previously been regarded as a Florentine work: by Masaccio, by Ghirlandaio (Waagen), and by Granacci (Crowe and Cavalcaselle). Ricci described it as Umbro-Tuscan.

Lent by the Ashmolean Museum, University of Oxford.

JACOPO SELLAIO (1441/2–1493)

32 Tobias and the Angel

Tempera on wood. 42½ × 28½ in. **Coll:** Henry Willett Gift, 1903. The attribution to Sellaio is due to Antal.

Lent by the Brighton Art Gallery and Museum.

GIOVANNI AMBROGIO PREDA (*c.* 1455–after 1508)

33 Francesco Sforza as a Child ★

Canvas (transferred from panel). 14½ × 10½ in. **Coll:** W. Beattie in 1902; Pierpont Morgan; with Durlacher, from whom bt. by F. N. Schiller; F. P. Schiller, who bequeathed it to the Gallery, 1946 (*Catalogue*, No. K. 1653, Pl. 44). **Exh:** R.A., Winter 1902 (4); R.A., Diploma Gallery, *Leonardo da Vinci*, 1952 (257). **Lit:** Berenson, *Italian Pictures*, 1932, p. 471; H. Cook, *L'Arte*, V, 1902, p. 119, Fig. 12. Francesco Sforza (1492–1535) was the son of Ludovico il Moro. A preparatory drawing is in the Ambrosiana, Milan.

Lent by the Bristol City Art Gallery.

LUCA SIGNORELLI ((?)1441–1523)

34 The Virgin and Child

Oil and tempera on wood. 23¼ × 19¾ in. **Coll:** bt. from Thomas Winstanley by the Liverpool Royal Institution, 1835; presented to the Gallery, 1948 (*Catalogue* (1928), No. 125). **Exh:** Florence, Cortona, *Signorelli*, 1953 (39); R.A., Winter 1960 (337), with previous references. **Lit:** for bibl. see Walker Art Gallery, *Cleaned Pictures*, 1955 (10); add Waagen, *Treasures of Art*, 1854, III, p. 238; L. Dussler, *Signorelli* (*Klassiker der Kunst*), 1926, No. 158; R. Fry, *Burl. Mag.*, XVI, 1910,

p. 268; Berenson, *Italian Pictures*, 1932, p. 531. Bought as by Cima; the name of Signorelli was first mentioned by Waagen. Subsequent writers have differed as to whether it is an autograph or workshop production, but a recent cleaning in which extensive overpainting was removed reveals its uneven execution. It derives from the same cartoon as the *Madonna* in the Metropolitan Museum, New York, which has a decorated gold background and is dated 1504–5. No. 34 is likely to be a repetition of this picture, begun by Signorelli and finished a little later by an assistant.
Lent by the Walker Art Gallery, Liverpool.

GIORGIONE (1478–1510)

35 The Adulteress brought before Christ ★

Canvas. $54\frac{7}{8} \times 71\frac{1}{2}$ in. **Coll:** probably in Palazzo Pesaro, Venice, 1663, and by 1689 owned by Queen Christina of Sweden (cf. Campori, *Raccolta de' Cataloghi*, 1820, p. 348, and for 17th century references to paintings by Giorgione of this subject, see Venice, *Giorgione e i Giorgioneschi*, infra); later Archibald McLellan, by whom bequeathed to the Gallery, 1854 (*Catalogue*, No. 181). **Exh:** Grafton Galleries, 1909 (85); R.A., Winter 1930 (162), *Commem. Cat.*, 333; 1950 (214); Palazzo Ducale, Venice, *Giorgione e i Giorgioneschi*, 1955 (47). **Lit:** for bibl., see Venice, 1955 (47). By 1721 the attribution to Giorgione in an earlier inventory of Queen Christina's collection had been changed to Pordenone. By the time it entered the McLellan collection it was evidently ascribed to Bonifazio, for Waagen (*Galleries and Cabinets of Art*, 1857, p. 459) wished to correct this to Giorgione. Doubt was again cast upon the attribution by Crowe and Cavalcaselle (*Painting in North Italy*, 1871, II, pp. 159, 547) who believed it to be by Cariani. Since then its authorship has remained in dispute and attributions have been made to Sebastiano (G. Bernardini and L. Venturi, *Sebastiano del Piombo*, 1908, pp. 13, 73, and Venturi, *Giorgio da Castelfranco*, 1913, p. 164), and to Romanino (A. Venturi, *Storia dell'Arte*, 1928, IX (3), p. 812) as well as to Giorgione. The weight of recent opinion is however divided between Titian (e.g., W. Suida, *Tiziano*, 1935, No. XVIII; G. Fiocco, *Giorgione*, 1941, pp. 30, 36; A. Morassi, *Giorgione*, 1942, p. 130; C. Gamba, *Arte Veneta*, 1954, p. 172) and Giorgione (e.g. G. M. Richter, *Giorgio da Castelfranco*, 1937, pp. 219–20; P. Hendy, *Arte Veneta*, 1954, pp. 167 ff.; G. Robertson, *Burl. Mag.*, XCVII, 1955, p. 276; and Berenson's final opinion, *Venetian Pictures*, 1957, p. 84). In the catalogue of the Venice exhibition P. Zampetti suggests that it may be a copy after Titian, perhaps by Domenico Mancini. A copy by Cariani in the Gallery at Bergamo shows that the figure of a soldier at the right has

been cut from No. 35. The head of this figure was in the Sachs collection, New York.
Lent by the Glasgow Museums and Art Galleries.

GIOVANNI BELLINI (active *c.* 1459–1516)

36 **The Virgin and Child**

Wood. 24½ × 18¾ in. **Coll:** Palazzo Barberini until after 1930; with Seligman, 1936, from whom bt. by Sir William Burrell and presented to the Gallery, 1944. **Exh:** on loan to National Gallery, 1937; R.A., Winter 1960 (325). **Lit:** G. Gronau, *Bellini* (*Klassiker der Kunst*), 1930, p. 110, repr.; van Marle, *Italian Schools*, 1935, XVII, pp. 283, 373, Fig. 170; Hendy and Goldscheider, *Bellini*, 1945, Pl. 55; Berenson, *Venetian Pictures*, 1957, I, p. 31, Pl. 237. In the Barberini collection as Rondinelli. Gronau lists six versions or adaptations, one of which, owned by Contessa Brentani, Bergamo, is dated 1489 (cf. Berenson, *Venetian Painting in America*, 1916, p. 118, repr., who dates the group 1488–90). According to van Marle, Bellini's original (i.e. the present picture) must have been painted some years earlier.
Lent by the Glasgow Museums and Art Galleries (*Burrell Collection*).

LUCAS CRANACH THE ELDER (1472–1553)

37 **Martin Luther**

Wood. 15¾ × 10½ in. Signed with Cranach's device and dated: *1525.* **Coll:** Duke of Newcastle; by descent to Earl of Lincoln; his sale, Christie's, 31 March 1939 (12): bt. Agnew; with H. A. Buttery and sold to F. P. Schiller, who bequeathed it to the Gallery, 1946 (*Catalogue*, No. K. 1650, Pl. 49). **Exh:** Manchester, *German Art*, 1961 (82). **Lit:** M. Levey and C. White, *Burl. Mag.*, CIII, 1961, p. 407. The picture is discussed in the Manchester Exhibition catalogue. Before the false background was removed by cleaning it bore a spurious date of 1526, and is in fact an outstanding representative of a type of portrait produced by Cranach in that year (cf. Friedländer and Rosenberg, *Die Gemälde von Cranach*, 1932, No. 160). Roundels of Luther and his wife were painted by Cranach in 1525 (Friedländer and Rosenberg, *op. cit.*, No. 159).
Lent by Bristol City Art Gallery.

JAN MOSTAERT (*c.* 1475–1555/6)

38 **An Unknown Man**

Wood. 38 × 29 in. **Coll:** Greffier Fagel sale, Phillips, 15 March 1813: bt. Emmerson; William Roscoe sale, Liverpool, 27 September 1816 (149): bt. Crompton; presented to Liverpool Royal Institution, 1819; presented to the Gallery, 1948 (*Catalogue* (1928), No. 84). **Exh:** R.A., Winter 1952 (7), with previous references; Bruges, *Portrait dans les Anciens Pays Bas*, 1953 (50); Sheffield, *Dutch Masterpieces*, 1956 (33); Amsterdam, *Middeleeuwse Kunst*, 1958 (82). Attributed to Lucas van Leyden throughout the nineteenth century and first ascribed to Mostaert by Glück (*Zeitschrift für Bildende Kunst*, N.F. VII, 1896, p. 265), the latter name has found general acceptance (e.g. Friedländer, *Altniederländische Malerei*, 1933, X, No. 38). In the landscape background is shown the conversion of St. Hubert, a motif also found in Mostaert's *Portrait of a Woman* in the Rijksmuseum. The date is about 1520.

Lent by the Walker Art Gallery, Liverpool.

CORNEILLE DE LYON (active 1533/4–1574)

39 **Madame Daubigny**

Wood. 7⅛ × 6¼ in. Inscribed (later): *MADAME DAUBEINHY.* **Coll:** Stuart Wortley in 1904; anon. sale, Christie's, 22 March 1918 (130): bt. Ayerst Buttery; F. N. Schiller, 1918; F. P. Schiller, who bequeathed it to the Gallery, 1946 (*Catalogue*, No. K. 1655, Pl. 57). **Exh:** Louvre, *Primitifs Français*, 1904 (173). **Lit:** L. Dimier, *Portrait en France*, 1925, II, p. 69, No. 22. According to Dimier this is a replica of a portrait of *c.* 1540 at Versailles (Dimier, *op. cit.*, No. 21). The sitter was Anne de la Queille, wife of Jean Stuart, Comte d'Aubigny (not Anne, wife of Robert Stuart, as stated in the *Primitifs Français* exhibition).

Lent by the Bristol City Art Gallery.

HANS BALDUNG GRIEN (1484/5–1545)

40 **Mercenary Love**

Oil and tempera on wood. 11⅞ × 9⅛ in. Signed and dated: *HBG 1527* (*HBG* in monogram). **Coll:** William Roscoe by *c.* 1810; not included in his 1816 sale; Liverpool Royal Institution by 1843 and presented to the Gallery, 1948 (*Catalogue* (1928), No. 3). **Exh:** Liverpool, *Cleaned Pictures*, 1955 (15); Carlsruhe, *Hans Baldung Grien*, 1959 (50). **Lit:** Waagen, *Treasures of Art*, 1854, III, p. 233. The signature emerged after a recent cleaning. The picture was first attributed correctly in the 1859 *Catalogue* (No. 49) of the Royal Institution, having previously been ascribed to Antonello da Messina, though Waagen suggested the name of Grien. A similar composition (reversed), of the same measurements, signed by the artist and dated 1528, is at Carlsruhe.

Lent by the Walker Art Gallery, Liverpool.

MASTER OF THE VIRGO INTER VIRGINES (active 1470–1490)

41 The Road to Calvary with the Crucifixion and Deposition (Triptych) ★

Wood. Centre panel: 87 × 77¼ in.; Wings: 85¼ × 36⅝ in. **Coll:** perhaps in Italy soon after its execution; according to the pre-sale exhibition of the Lucca pictures, "from a suppressed church in Lucca"; Royal Palace at Lucca by 1820 (cf. Trenta, *Guida . . . di Lucca*, 1820, p. 49); Duke of Lucca sale, Christie's, 25 July 1840 (37–9), as Ancient German School: bt. Solly (? Edward Solly for John Bowes); *Handbook*, No. 168. **Exh:** R.A., Winter 1929 (7), *Commem. Cat.*, p. 11, with previous references; Agnew, *Pictures from the Bowes Museum*, 1952 (30); Bruges, *L'Art Flamand dans les Collections Britanniques*, 1956 (19, 20: wings only); Amsterdam, *Middeleeuwse Kunst*, 1958 (57). **Lit:** Friedländer, *Altniederländische Malerei*, 1927, V, No. 55; G. J. Hoogewerff, *Noord-Nederlandsche Schilderkunst*, 1937, II, pp. 257–60, Figs. 122–4; E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, p. 120, Figs. 1, 3; K. G. Boon, *Burl. Mag.*, C, 1958, p. 376. A late work by the Master. The previous attribution to the German School was first challenged by Mayer (*Zeitschrift für Bildende Kunst*, N.F. XXIII, 1912, p. 101) who regarded it as from the circle of Matsys. The subsequent attribution by Friedländer to the Master of the Virgo inter Virgines, among whose *oeuvre* it is pre-eminent, has been accepted unanimously. On the reverse of the shutters are the life size *grisaille* figures of the Madonna and Angel of the Annunciation.

Lent by the Bowes Museum, Barnard Castle.

BACCHIACCA (FRANCESCO UBERTINI, 1494–1557)

42 The Agony in the Garden

Wood. Circular, diam. 38¼ in. **Coll:** Francesco Masi (whose name is inscribed on the *verso*: *No. 2 Al. M.R. Sig*^{e} *Francesco Masi*); D. Sellar, (?) sale, Christie's, 17 March 1894 (130); anon. sale, Sotheby's, 26 July 1939 (69); Dr. Winnington Ingram; with Nicholson Gallery, 1943, from whom bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 775, Pl. 19). **Exh:** York, *Lycett Green Collection*, 1955 (53). **Lit:** Ed., *Burl. Mag.*, XCVII, 1955, p. 99, Fig. 3. This eclectic composition, which is related to the *Gathering of Manna* by Bacchiacca in the National Gallery, Washington, borrows from various sources: the angel and Christ from engravings by Lucas van Leyden; the two outermost disciples from Perugino; and the drapery of the central disciple from Michelangelo's *Prudentia*, known today through the copy in the British Museum. Philip Pouncey has suggested that the artist may prove to be Pietro Francesco di Domenico Foschi (referred to in earlier literature as Toschi).

Lent by the York City Art Gallery.

GALLERY II

FRANS POURBUS THE YOUNGER (1569–1622)

43 A Man wearing Black

Wood. 19½ × 14¾ in. Signed, dated and inscribed: *Francisco Pourbus fil, fr, fecit. AN. DOM 1591 AETATIS, SUAE 32.* **Coll:** G. Neumann, from whom bt. by a body of subscribers and presented to Leeds, 1915 (*Catalogue*, p. 54). **Exh:** R.A., Winter 1953 (449).
Lent by Temple Newsam House, Leeds.

DOSSO DOSSI (1479–1542)

44 The Holy Family with Saints

Wood. 17⅛ × 13¾ in. **Coll:** Archibald McLellan, by whom bequeathed to the Gallery, 1954 (*Catalogue*, No. 197, as Palma Vecchio). **Lit:** Berenson, *Italian Pictures*, 1932, p. 124; R. Longhi, *Vita Artistica*, II, 1927, pp. 34–5, repr., and *Officina Ferrarese*, 1956 edn., p. 83, Pls. 257–8. Listed by Berenson as an early work by Giulio Campi. Longhi has shown that the St. Joseph and the Madonna are the same models as the St. Jerome and Madonna in Dosso's *Sacra Conversazione* of *c.* 1515 belonging to the Capitoline Gallery, Rome.
Lent by the Glasgow Museums and Art Galleries.

BERNARDO LICINIO (*c.* 1490–*c.* 1550)

45 A Man holding a Missal

Canvas. 36¼ × 30¼ in. Signed: *B. LYCINII.* Inscribed and dated: *MDXXIIII . ANNO . AETATIS LV.* **Coll:** Palazzo Borghese (cf. Ramdohr, *Uber Mahlerei in Rom*, 1787, pp. 281–2); Sir Archibald Hume, 1816; Lord Alford, 1846; Lord Brownlow sale, Christie's, 3 May 1929 (14), as Pordenone: bt. Buttery; F. D. Lycett Green, who presented it to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 738, Pl. 22). **Exh:** B.I. 1816 (89); 1846 (106); York, *Lycett Green Collection*, 1955 (13). **Lit:** *York Gallery Review*, 29, 1955, p. 300, repr.; Berenson, *Venetian Pictures*, 1957, I, p. 98. Described by Berenson as a canon, but more probably the portrait of a *parocco*.
Lent by the York City Art Gallery.

SCHOOL OF PARMA (16th Century)

46 The Virgin and Child

Canvas. 26 × 20 in. **Coll:** W. E. Agar, whose collection was bt. by 2nd Earl Grosvenor, later 1st Marquess of Westminster, 1806; bt. by Arcade Gallery from Siegfeld and sold to F. D. Lycett Green, 1949, who presented it to the Gallery, 1955. **Exh:** York, *Lycett Green Collection*, 1955 (11). **Lit:** J. Young, *Pictures at Grosvenor House*, 1820, No. 80; Ed., *Burl. Mag.*, XCVII, 1955, p. 99. The design of the picture derives from Correggio, to whom it was attributed in the 1820

Westminster catalogue. F. Zeri (letter in Gallery files) has suggested that it is an early work by Annibale Carracci. Salmi and Fiocco (letters) suggest Michelangelo Anselmi. Another version of the composition (Ashburnham sale, 24 June 1953 (36), as Barocci) belongs to Brinsley Ford.

Lent by the York City Art Gallery.

Attributed to JAN VAN SCOREL (1495–1562)

47 An Unknown Man

Wood. 18×15¼ in. Coll: Sir George Holford sale, Christie's, 17 May 1928 (41); with Savile Gallery, 1930; F. D. Lycett Green, who presented it to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 748, Pl. 38). Exh: R.A., Winter 1893 (166); B.F.A.C. 1921 (8); York, *Lycett Green Collection*, 1955 (23). Lit: *Holford Collection* (*Westonbirt*), 1924, No. 35, Pl. 38; Friedländer, *Altniederländische Malerei*, 1935, XII, p. 205, No. 368; G. J. Hoogewerff, *Noord-Nederlandsche Schilderkunst*, 1941, IV, p. 257, Pl. 125; Ed., *Burl. Mag.*, XCVII, 1955, p. 99; *York Gallery Review*, 30, 1955, p. 310, repr. Ascribed in the 1893 exhibition to School of Holbein and subsequently to Scorel, Hoogewerff thought it was by Vermeyen. The 1961 York *Catalogue* follows the traditional attribution but notes that many recent opinions have been in favour of Vermeyen.

Lent by the York City Art Gallery.

Attributed to ANNIBALE CARRACCI (1560–1609)

48 An Unknown Man

Canvas. 44×40½ in. Coll: Viscount Allendale sale, Christie's, 30 June 1961 (73): bt. Weitzner, from whom bt. by the Gallery with the assistance of the N.A.C.F., 1961. Exh: R.A., Winter 1938 (286). This picture, which has been described as a portrait of a sculptor, recalls Annibale Carracci's self-portrait in the Uffizi. It does not however appear to be a formal self-portrait and it bears a strong resemblance to the portrait of the painter Antonio Vassilacchi engraved in Ridolfi's *Le Maraviglie dell'Arte.* Ridolfi was the pupil and executor of Vassilacchi and it can be assumed that the engraving is correctly identified. The cast on the left has been identified by Michael Levey as after the St. Sebastian by Allesandro Vittoria (1525–1608) in S. Francesco della Vigna, Venice (repr., Venturi, *Storia dell'Arte*, X(III), Fig. 70). That No. 48 cannot be a portrait of Vittoria is manifest from the date: the style of the painting is close to that of Annibale Carracci in 1591–92, at a moment when Venetian influence was most apparent in his work.

Lent by the Birmingham City Museum and Art Gallery.

GALLERY III

Attributed to **BARTOLOMEO PASSANTE** (1614–1656)

49 The Angel appearing to the Shepherds ★

Canvas. 71½×49¾ in. **Coll:** probably Conde del Aguila, Seville, 1786; probably J. B. Williams, British Consul at Seville; F. H. Standish, who bequeathed it to King Louis-Philippe; the latter's sale, Christie's, 28/30 May 1853 (219): bt. Rev. W. Davenport Bromley; his sale, Christie's, 12 June 1863 (82): bt. Lord Ashburton; Louisa, Lady Ashburton sale, Phillips, Son and Neale, 26 November 1911 (1431): bt. Baron von Grundherr and sold Christie's, 19 April 1912 (137): bt. M. H. Spielmann; his son, P. E. Spielmann; with Colnaghi, 1949, from whom bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery the same year (*Catalogue*, p. 112. No. P. 7'49, Pl. 17). **Exh:** last at R.A., Winter 1950 (319), with previous references. **Lit:** Waagen, *Art Treasures*, 1854, III, p. 380; Sir W. Stirling Maxwell, *Annals of Artists in Spain*, 1891, IV, p. 1575; C. B. Curtis, *Velasquez and Murillo*, 1883, p. 4; M. H. Spielmann, *Revue de l'Art*, XXXIV, 1913, pp. 45–54, repr.; A. L. Mayer, *Zeitschrift für Bildende Kunst*, N.F. XXV, 1914, pp. 71–2; A. L. Mayer, *Ribera*, 1923, p. 177; J. H. Perna, *Archivo Español*, III, 1955, pp. 266–73; F. Bologna, *Solimena*, 1958, pp. 18, 30. Previously ascribed to Velasquez. The attribution to Passante, first made in 1923 by Mayer (who had dismissed the Velasquez attribution in 1911), was subsequently supported by Longhi and Soria. A number of variants exist. These are grouped together by Bologna under the heading of the *Master of the Birmingham Annunciation to the Shepherds* and dated 1630–31.

Lent by the Birmingham City Museum and Art Gallery.

JOACHIM DE BEUCKELAER (*c.* 1533–*c.* 1573)

50 A Fish Market

Canvas. 55½×81¼ in. **Signed:** *JB* (in monogram). **Coll:** Prof. W. E. Brown, who bequeathed it to the Gallery, 1938. **Lit:** *Ferens Gallery Bulletin*, October 1961.

Lent by the Ferens Art Gallery, Kingston-upon-Hull.

THOMAS GAINSBOROUGH, R.A. (1727–1788)

51 Lord Vernon ★

Canvas. 97×59¼ in. **Coll:** by descent in the sitter's family; Lord Vernon sale, Christie's, 20 June 1919 (78): bt. Sully; F. C. Stout, U.S.A., by 1931; F. D. Stout, 1955; with Leggatt, 1956, and acquired by the Gallery the following year. **Exh:** Society of Artists, 1767 (60);

Cincinnati, *Gainsborough*, 1931 (49); R.A., Winter 1956 (207). **Lit:** E. K. Waterhouse, *Gainsborough*, 1958, No. 693, Pl. 97. George Venables-Vernon (1735–1813) succeeded his father as 2nd Lord Vernon in 1780.
Lent by the Southampton Art Gallery.

JOSEPH WRIGHT, A.R.A. (1734–1797)

52 The Orrery

Canvas. 58×80 in. **Coll:** probably painted for 6th Earl Ferrers; Thomas Rought, from whom bt. by Francis Wright, Osmaston, 1853; at the dispersal of the Osmaston collection in 1884 it was bt. by some of Wright's admirers and presented to the Gallery as a memorial to the painter. **Exh:** first at *Society of Artists*, 1766 (195); for subsequent occasions, see R.A., Winter 1951 (15); Arts Council, Tate Gallery, *Wright*, 1958 (2); British Council, Moscow and Leningrad, *British Painting*, 1960 (35). **Lit:** (general): W. Bemrose, *Joseph Wright*, 1885, pp. 76 ff. **Engr:** William Pether, 1768 (for Boydell). Probably painted *c.* 1763–65. When first exhibited in 1766 it was described as "A Philosopher giving that lecture on the Orrery, in which a lamp is put in place of the sun." Among the portraits are the artist (extreme right), P. P. Burdett (taking notes), the philosopher Denby and Laurence Shirley, son of the 6th Lord Ferrers.
Lent by the Derby Museum and Art Gallery.

CERANO (GIOVANNI BATTISTA CRESPI, *c.* 1575–1632)

53 The Flight into Egypt

Canvas. 56×44 in. **Coll:** anon. sale, Christie's, 30 May 1958 (111), as Italian, 17th century; with Agnew, from whom bt. by the Gallery, 1959. **Exh:** R.A., Winter 1960 (385). **Lit:** D. Sutton, *Christie's since the War*, 1959, p. 77, Pl. II. Recognised by Denis Mahon as the work of Cerano in 1958 (see R.A. 1960 catalogue). In his opinion it is one of the master's most accomplished performances, dating from his full maturity during the period of transition from Mannerism to Baroque at Milan.
Lent by the Bristol City Art Gallery.

LUCA GIORDANO (1632–1705)

54 Dives and Lazarus

Canvas. 48¾×81½ in. **Coll:** Major G. Cornwallis-West sale, Christie's, 11 July 1919 (45): bt. Renton; Mrs. Mallet du Cros; with Colnaghi, from whom bt. by the Gallery, 1954 (*Catalogue*, p. 62, No. P. 41'54). **Exh:** Wrexham, 1876 (64); Birmingham, *Italian Art*,

1955 (52A). **Lit:** B. Nicolson, *Burl. Mag.*, XCVI, 1954, pp. 162, 178, Fig. 19. Other versions exist.
Lent by the Birmingham City Museum and Art Gallery.

NICOLAS REGNIER (*c.* 1590–1667)

55 St. Sebastian tended by the Holy Women

Canvas. 67¼×86¼ in. **Coll:** E. W. Drury, who bequeathed it to the Gallery, 1925 (on the back is a Rome customs stamp). The picture was formerly attributed to Gentileschi, but was recognised as the work of Regnier by R. Thesiger.
Lent by the Ferens Art Gallery, Kingston-upon-Hull.

ABRAHAM JANSSENS (*c.* 1575–1632)

56 Peace and Plenty tying up the Arrows of War

Wood. 61×104 in. Signed and dated: *ABRAHAM. JANSSEN. VAN . NVISSEN FECIT . A*^{o} *1614.* **Coll:** Mrs. Thornley of Birmingham, from whom bt. by the Gallery, 1885. **Lit:** N. Pevsner, *Burl. Mag.*, LXIX, 1936, pp. 121, repr., 124. A second version was sold at Christie's, 16 December 1912.
Lent by the Wolverhampton Municipal Art Gallery and Museum.

WILLIAM HOGARTH (1697–1764)

57 David Garrick as Richard III

Canvas. 75×98¾ in. **Coll:** painted for Thomas Duncombe; by descent to the Earls of Feversham until 1955; with Agnew, from whom bt. by the Gallery with the assistance of the N.A.C.F., 1956. **Exh:** B.I. 1856 (137); Manchester, *Art Treasures*, 1857 (22); South Kensington, *National Portraits*, 1868 (792); Grosvenor Galleries, 1888 (28); *Theatrical Loans*, 1933 (451); Lichfield, 1953 (5); R.A., Winter 1956 (205); Nottingham University, *Shakespeare in Art*, 1961 (13). **Lit:** R. B. Beckett, *Hogarth*, 1949, p. 51 (with bibl.). **Engr:** by Hogarth and Grignion, 1746. Datable before 1746. Garrick, who was a friend of Hogarth's, made his reputation in Cibber's version of *Richard III* at Goodman's Fields in 1741 and inspired this picture. He first appeared in Shakespearean parts at Covent Garden in 1746. The scene depicted is the moment that the king has awoken from his nightmare in the tent on Bosworth Field and calls for another horse.
Lent by the Walker Art Gallery, Liverpool.

GIOVANNI BENEDETTO CASTIGLIONE (1616–1670)

58 The Angel appearing to the Shepherds

Canvas. 42¼×63¼ in. Signed: *G.B.C.* (on flask, left), and *I0.*^{nes} *BENED*^{o}. *CASTILIONU*^{s}. (on rock, right). **Coll:** possibly bt. by

Sir Joseph Hawley, 3rd Bart., in Genoa, 1840; Sir Henry Hawley; Lord Rendel, Hatchlands; H. S. Goodhart-Rendel, Hatchlands; his sale, Christie's, 7 March 1958 (36); with Agnew, from whom bt. by the Gallery, 1958 (*Catalogue*, p. 30, No. P. 12'58, Pl. 18). **Exh:** R.A., Winter 1960 (355). **Lit:** Ed., *Burl. Mag.*, C, 1958, p. 191, Fig. 2; D. Sutton, *Christie's since the War*, 1959, pp. 44, 131, Fig. 144; *Emporium*, CXXIX, 1959, pp. 135, 139, repr. Painted in Rome *c.* 1640. It shows the influence of the neo-Venetian trend which affected Roman painting during the 1630's (cf. D. Mahon, catalogue entry, R.A. 1960).
Lent by the Birmingham City Museum and Art Gallery.

THOMAS GAINSBOROUGH, R.A. (1727–1788)

59 **Elizabeth, Viscountess Folkestone**

Canvas. 50×40 in. **Coll:** passed to the sitter's son, Philip Bouverie-Pusey (d. 1828), from whose descendants it was acquired in 1896 by George Holt; bequeathed to Liverpool by Miss E. G. Holt, 1945. **Exh:** Birmingham, *Old English Portraits*, 1903; Manchester, *British Masters*, 1909; National Gallery, *Walker Art Gallery Acquisitions*, 1945 (10); R.A., Winter 1954 (396). **Lit:** E. K. Waterhouse, *Gainsborough*, 1958, No. 262, Pl. 166. Dated by Waterhouse *c.* 1776, perhaps painted at the same time as the posthumous portrait of Lord Folkestone, based on a Hudson, which was commissioned by the Royal Society of Arts, 1776. Elizabeth Marsham (1711–82), daughter of 1st Lord Romney, married Sir Jacob Bouverie, Bart., as his second wife in 1741; in 1747 he was raised to the peerage as 1st Viscount Folkestone.
Lent by the Walker Art Gallery, Liverpool.

SIR JOSHUA REYNOLDS, P.R.A (1723–1792)

60 **Dr. Beattie and the Angel of Truth**

Canvas. 48×55 in. **Coll:** presented to Dr. Beattie by the artist; by family descent to the Misses Glennie, Aberdeen, his great-nieces, who bequeathed it to the University, 1881. **Exh:** R.A. 1774 (221); for subsequent references, see R.A., Winter 1956 (304). **Lit:** H. W. Beechey, *Literary Works of Reynolds*, 1852, I, p. 223; Graves and Cronin, *Reynolds*, 1899, I, pp. 65–6; Sir W. Armstrong, *Reynolds*, 1900, p. 193; E. K. Waterhouse, *Reynolds*, 1941, p. 64. **Engr:** J. Watson, 1775; T. Gaugin, 1805; F. Bartolozzi; F. Bromley, 1861. Dr. James Beattie (1735–1803), Professor of Moral Philosophy and Logic at Marischal College, Aberdeen, published his *Essay on Truth* in 1770, attacking the sceptical views professed by David Hume. This earned him an LL.D. at Oxford and the portrait was painted on the occasion of his

visit to England in 1773. His first sitting on August 16 lasted five hours. Beattie is seen holding his *Essay*, while in the background Truth represses Sophistry, Scepticism and Infidelity, traditionally said to be endowed with the features of Hume, Voltaire and Gibbon. Reynolds, in a letter to Beattie, admitted only to portraying Voltaire.
Lent by the University of Aberdeen.

SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

61 The Earl of Egmont and his Wife

Canvas. 49×71 in. **Coll:** Earls of Egmont; Marshall Field in 1941; with Agnew, from whom bt. by the Gallery with the assistance of the Victoria and Albert Museum, 1960. **Exh:** R.A., Winter 1875 (90). **Lit:** Graves and Cronin, *Reynolds*, 1899, I, p. 282; Sir W. Armstrong, *Reynolds*, 1900, p. 204; E. K. Waterhouse, *Reynolds*, 1941, p. 41, Pl. 32. **Engr:** R. Josey, 1876. John, 2nd Earl of Egmont (1711–72), succeeded to the earldom in 1748 and in 1762 was enrolled among the peers of Great Britain as Lord Lovell and Holland. He is seen in the grounds of Enmore Castle, Somerset, with his second wife, Catherine, daughter of the Hon. Charles Compton, whom he married in 1756. The portrait was probably painted soon after their marriage.
Lent by the Bradford City Art Gallery and Museums.

ALLAN RAMSAY (1713–1784)

62 Lady Emily Lennox, Countess of Kildare

Canvas. 49½×39½ in. Signed and dated: *Allen Ramsay, 1765.* **Coll:** probably painted for the sitter's sister, Lady Holland, and at Holland House, *c.* 1766; given by Elizabeth, Lady Holland to 3rd Duke of Leinster, 1841; Mrs. Bruen sale, Christie's, 13 July 1951 (14): bt. in; bt. by the Gallery through Christie's, 1951. **Exh:** Liverpool, *Cleaned Pictures*, 1955 (38); Agnew, *Walker Art Gallery Acquisitions*, 1955 (20); Kenwood, *Ramsay*, 1958 (33). **Lit:** *Correspondence of Emily, Duchess of Leinster*, ed. Brown Fitzgerald, 1931, I, pp. 331, 388, 444; Earl of Ilchester, *Home of the Hollands*, 1937, I, p. 71; Ed., *Burl. Mag.*, XCVII, 1955, p. 131, Pl. 1. Lady Emily Lennox (1731–1814) was the third daughter of the 2nd Duke of Richmond. In 1747 she married the 20th Earl of Kildare who was created Duke of Leinster in 1766 and died in 1773. His widow married William Ogilvie, then tutor to her children, the following year. The signature does not appear to be original. A study for the hands (red and white chalk) is in the National Gallery of Scotland.
Lent by the Walker Art Gallery, Liverpool.

GALLERY III

PIETRO DA CORTONA (PIETRO BERRETTINI, 1596–1669)

63 Laban seeking his Idols

Canvas. 75¾ × 67½ in. **Coll:** Chevalier de Lorraine, 1689 (i.e. Philippe of the House of Lorraine, d. 1702); Orléans sale, 26 ff. December 1798 (159): bt. Hibbert; Sir Simon Clarke and G. Hibbert sale, Christie's, 14 May 1802 (70): bt. Lord Suffolk; Bryan sale, Coxe, 10 May 1804 (64); William Smith; John Allnutt, 1824; Francis Gibson, *c.* 1855–60; by descent to Lewis Fry, who presented it to the Gallery, 1905 (*Catalogue*, No. K. 42, Pl. 47). **Exh:** R.A., Winter 1950 (386) **Lit:** Buchanan, *Memoirs*, 1824, I, p. 57; Waagen, *Art Treasures*, 1854, II, p. 490; S. van Below, *Pietro da Cortona*, 1932, pp. 72–3. **Engr:** Couché, 1786 (for *Galerie du Palais Royal*). The *Marriage of Jacob and Rachel*, ex-Barberini collection and now in the Louvre, is probably a companion picture. No. 63, which is datable in the 1630's, was described in the Orléans collection as the *Flight of Jacob*.

Lent by Bristol City Art Gallery.

J. M. W. TURNER, R.A. (1775–1851)

64 Macon: the Feast of the Opening of the Vintage

Canvas. 58¼ × 94½ in. **Coll:** bt. from the artist by the Earl of Yarborough, 1804; Earl of Yarborough sale, Christie's, 12 July 1929 (106): bt. Agnew; with Gooden and Fox; Ernest Cook, who bequeathed it to the Gallery through the N.A.C.F., 1955. **Exh:** R.A. 1803 (110); probably Turner's Gallery, 1804; B.I. 1849 (43); Manchester, *Art Treasures*, 1857 (229); R.A., Winter 1875 (122); Glasgow, *International Exhibition*, 1888 (302); R.A., Winter 1893 (137); Tate Gallery, *Turner's Early Oil Paintings*, 1931 (20). **Lit:** (general): Waagen, *Treasures of Art*, 1854, II, p. 87; idem, *Galleries and Cabinets of Art*, 1857, p. 70; Sir W. Armstrong, *Turner*, 1902, p. 224; A. J. Finberg, *Turner*, 1939, pp. 98 ff., 107, 167, 425–6, 465. **Engr:** T. Barlow. The criticism aroused by Turner's exhibited pictures of 1803 proved that he was leading the way to a radical change of technique in landscape painting, and it was in this year that he was dubbed "over-Turner." Sir George Beaumont considered that the *Macon* was "borrowed from Claude but the colouring forgotten".

Lent by the Sheffield City Art Galleries.

JOHN SOUCH (active first half 17th Century)

65 Sir Thomas Aston at the Deathbed of his Wife

Canvas. 79½ × 83¾ in. Signed: *Jo: Souch Cestrens Fecit.* The date *1635* appears in the inscription, left background. **Coll:** Aston family, Aston Hall, Cheshire; E. Peter Jones, who presented it to the Gallery through the N.A.C.F., 1927. **Exh:** Arts Council, *British*

3

Life, 1953 (3). **Lit:** Collins Baker, *Connoisseur*, LXXX, 1928, pp. 131–3, repr.; E. K. Waterhouse, *Painting in Britain*, 1953, p. 40, Pl. 36; A. Pigler, *Acta Historiae Artium*, Budapest, IV, 1957, Fig. 63; M. Ashley, *History Today*, VIII, 1958, p. 670, repr. The picture represents Sir Thomas Aston, Bart. (d. 1645), at the deathbed of his first wife, Magdalene, daughter of Sir John Poulteney, who died in 1635. She is depicted a second time in life. The boy is her only surviving child, Thomas, who died two years later at the age of six. The arms are Aston impaling Poulteney. The instrument on which Sir Thomas leans is a navigational cross-staff, used from the fourteenth to eighteenth centuries for checking the positions of stars. This "monument to woe", as Collins Baker described the picture, is the only signed and dated work by Souch, whose training as an heraldic artist is manifest, and is a remarkable monument of English seventeenth century painting. It is liberally supplied with mournful Latin tags.
Lent by the Manchester City Art Gallery.

SALVATOR ROSA (1615–1673)

66 St. John the Baptist in the Wilderness ★

Canvas. 68¼ × 102⅝ in. Signed: *SR* (in monogram). **Coll:** Marchese Guadagni; bt. from a descendant by James Young in Florence, 1877; presented to the Gallery by the latter's family, 1952. **Lit:** F. Baldinucci, *Notizie*, 1847 edn., V, p. 457; J. Gilbers, *Athenaeum*, 17 March 1888; *Scottish Art Review*, 1953 (3), pp. 14–16, repr. According to Baldinucci this was one of two landscapes with scenes from the life of the Baptist (the second showed the *Baptism*) which were painted for Marchese Guadagni.
Lent by the Glasgow Museums and Art Galleries.

FRANCESCO PRIMATICCIO (1504–1570)

67 The Rape of Helen

Canvas. 75½ × 81½ in. (additions at top and left). **Coll:** Duke of Buckingham in 1797 (*Stowe; Description of the House and Gardens*, p. 54); bt. from Solly by John Bowes in 1841 (*Handbook*, No. 76). **Exh:** Agnew, *Pictures from the Bowes Museum*, 1952 (43); Brussels, *L'Europe Humaniste*, 1954 (60); Newcastle, Hatton Gallery, *Pictures from the Bowes Museum*, 1960 (12). **Lit:** E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, p. 123, Fig. 5; S. Béguin, *Revue des Arts*, IV, 1954, pp. 27 ff. A similar subject was used in the decoration of the Chambre du Roi at Fontainebleau, executed between 1533 and 1535 and removed in 1757 (cf. L. Dimier, *Le Primatice*, 1928, p. 6). It is unlikely that No. 67 can be equated with the lost painting. A related drawing in the Louvre, attributed to Primaticcio, was published by Béguin.
Lent by the Bowes Museum, Barnard Castle.

GALLERY IV

"MONSU DESIDERIO" (FRANÇOIS DIDIER NOME, 1593–c. 1650)

68 The Martyrdom of St. Catherine

Canvas. 37¾×41 in. Traces of a signature and date: (?) *1617*. **Coll:** Paris art market before 1939; with Arthur Jeffress, from whom bt. by the Gallery, 1948. **Exh:** Arcade Gallery, *Fantastic and Bizarre*, 1949 (2); Ringling Museum, Sarasota, *Desiderio*, 1950 (59). **Lit:** A. Romdahl, *Göteborgs Hogskolas Arsskrift*, 1944, p. 7, Fig. 11; N. Pevsner, *Architectural Review*, CIV, 1948, p. 149, repr.; A. Scharf, *ibid.*, CV, 1949, p. 92; A. Scharf, *Burl. Mag.*, XCII, 1950, p. 21, Fig. 12; R. Causa. *Paragone*, 75, 1956, p. 45, n. 9. The date of 1617 would establish this painting as the earliest certain work of Monsú Desiderio, whose equation with François Nomé is due to Causa (*op. cit.*). The artist was born in Metz and in 1617 was living in Naples. Causa, however, regards No. 68 as belonging to a later period of Nomé's development and from the evidence of related works suggests that the date is a misreading for 1647.

Lent by the Southampton Art Gallery.

JOACHIM WTEWAEL (1588–1638)

69 The Temptation

Canvas. 64½×44½ in. Signed and dated: *Jowt de Wael Inventor 1614*. **Coll:** J. A. D. Shipley; bequeathed in 1909 (*Catalogue*, No. 485). **Exh:** R.A., Winter 1952 (29); Sheffield, *Dutch Masterpieces*, 1956 (61); Hull, *17th Century Dutch Painting*, 1961 (113). **Lit:** *Shipley Annual Report*, 1952–53, p. 3, repr. C. Lindeman, *Wtewael*, 1929, p. 251, No. XXIII, records another version of the composition which was included in the Fabricius sale, Berlin, 4 December 1906.

Lent by the Shipley Art Gallery, Gateshead.

SOFONISBA ANGUISCIOLA (1528–1625)

70 The Artist's Sister as a Nun

Canvas. 27×21 in. **Coll:** Earl of Yarborough sale, Christie's, 12 July 1929 (7): bt. T. Ward; with R. E. A. Wilson, from whom bt. by the Gallery, 1936. **Lit:** Waagen, *Galleries and Cabinets of Art*, 1857, p. 65. If this is the artist's sister, which seems probable, it must be Elena, the second eldest of the family of artists, who gave up painting in order to enter the Convent of S. Vincenzo, Mantua. It is reproduced as a portrait of Elena by Fournier-Sarlovèze, *Artistes Oubliés*,

1902, p. 17. The same sitter, also in the habit of a nun, appears in a portrait by Sofonisba in the Borghese Gallery (*Catalogue*, 1955, No. 133, repr.).
Lent by the Southampton Art Gallery.

GIORGIO VASARI (1511–1574)

71 The Temptation of St. Jerome

Wood. 66¼×47 in. **Coll:** Mrs. Lungard; with Marshall Spink, from whom bt. by the Gallery, 1954. **Lit:** *Leeds Art Calendar*, 26, 1954, p. 2, repr. This is a replica of the picture of 1541 in the Pitti Palace, done by Vasari for Ottaviano de' Medici and described by him in the *Vite* (ed. Milanesi, 1881, VII, p. 669). Venus and Cupid are fleeing and the symbols of luxury and lust are extirpated by the power of the saint's contemplation of the Crucifix.
Lent by the Leeds City Art Gallery.

CORNELIUS JOHNSON (1593–1661/2)

72 A Young Man

Wood. 27×20⅜ in. Signed and dated: *Cornelius Johnson. fecit. 1620.* Inscribed: *Aetatis. Suae. 22.* **Coll:** Sir William Holburne; his sister, who bequeathed it to Bath, 1882 (*Catalogue*, No. 115, Pl. 4). **Lit:** A. J. Finberg, *Walpole Society*, X, 1921–22, p. 8, No. 4, Pl. V. The portrait at one time was supposed to represent Milton.
Lent by the Holburne of Menstrie Museum of Art, Bath.

PROSPERO FONTANA (1512–1597)

73 The Holy Family with the Infant St. John

Canvas. 62¼×43¾ in. **Coll:** art trade in America; with Colnaghi, from whom bt. by the Gallery, 1961. Formerly called Niccolò del l'Abbate; the present attribution is due to Longhi.
Lent by the Manchester City Art Gallery.

DOMENICO BECCAFUMI (1486–1551)

74 St. Anthony Abbot (One Wing of an Altarpiece)

Wood. 45¾×18 in. **Coll:** Pearce, 1872; Sir Francis Cook, 1st Bart.; by descent to Sir Francis Cook, 4th Bart.; F. D. Lycett Green, who presented it to the Gallery through the N.A.C.F., 1955 (*Catalogue*, with companion, Nos. 850a, b, Pls. 20–1). **Exh:** York, *Lycett Green Collection*, 1955 (133). **Lit:** T. Borenius, *Doughty House Catalogue*, 1913, I, Nos. 9, 10; *York Gallery Review*, 32, 1955, pp. 327–9, repr. Attributed to Beccafumi in the Cook catalogue (formerly known as Pacchiarotto). Companion to No. 80.
Lent by the York City Art Gallery.

GALLERY IV

MAERTEN VAN HEEMSKERCK (1498–1574)

75 Christ appearing to St. Peter on the Lake of Tiberias

Wood. 27½×49 in. Signed and dated: *M. van Heemskerck 1567 . . .* Inscribed: *S. JANS. XXI captel.* **Coll:** John Bowes by 1866 (*Handbook*, No. 952). **Exh:** Agnew, *Pictures from the Bowes Museum*, 1952 (4); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (26). **Lit:** L. Preibisz, *Martin van Heemskerck*, 1911, p. 70 (No. 6), Pl. X; G. J. Hoogewerff, *Noord-Nederlandsche Schilderkunst*, 1941, IV, p. 366; E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, p. 123, Fig. 6. The latest dated work known by Heemskerck. For the town on the far shore the artist would have drawn to some extent on his Roman sketchbooks, but Waterhouse has pointed out its resemblance to the ruins of the Synagogue of Chorazin on Tiberias (excavated in 1926) about which Heemskerck might have learnt from a traveller.

Lent by the Bowes Museum, Barnard Castle.

EL GRECO (DOMENIKOS THEOTOKOPOULOS, 1541–1614)

76 St. Peter ★

Canvas. 42⅞×35⅝ in. (probably slightly reduced on all sides). Signed: *domenikos theotokopl/is/epoie* (in lower case Greek letters). **Coll:** bt. by John Bowes in Paris at the sale of the Conde de Quinto's (d. 1860) pictures, 1862 (*Handbook*, No. 642). **Exh:** Arts Council, National Gallery, *Spanish Paintings*, 1947 (14), with previous references; Agnew, *Pictures from the Bowes Museum*, 1952 (26); Amsterdam, *Triumph of Mannerism*, 1955 (59); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (38). **Lit:** (general): A. L. Mayer, *El Greco*, 1926, No. 202; J. Camon Aznar, *Dominico Greco*, 1950, I, p. 602, Fig. 459; II, p. 1377, No. 433. For a list of versions, see Camon Aznar, Nos. 432 and 434–49. The earliest stage of the composition is probably seen in the full length studio version in the Contini-Bonacossi collection, Florence, dated by Camon *c.* 1582–86. No. 76 must have been painted at about the same time, preceding the other versions of the subject. The small head of St. Peter in the National Gallery (No. 3131) may be related to the original of the Contini picture.

Lent by the Bowes Museum, Barnard Castle.

ABRAHAM BLOEMAERT (1564–1651)

77 The Prodigal Son as Swineherd

Canvas. 41½×65 in. Signed: *A. Bloemaert fe.* **Coll:** J. Gillot sale, Christie's, 3 May 1872 (311): bt. Colnaghi; Sir Francis Cook, 1st Bart.,

by descent to Sir Francis Cook, 4th Bart., from whom bt. by the N.A.C.F. and presented to the Gallery, 1949. **Exh:** R.A., Winter 1952 (627); Sheffield, *Dutch Masterpieces*, 1956 (5). **Lit:** I. O. Kronig, *Doughty House Catalogue*, 1914, II, No. 215; C. Müller, *Oud Holland*, XLIV, 1927, p. 208; G. Delbanco, *Bloemaert*, 1928, No. 15, Pl. XV. Dated by Delbanco, *c.* 1612–19.
Lent by the Royal Leamington Spa Art Gallery and Museum.

MAERTEN VAN HEEMSKERCK (1498–1574)

78 An Allegory of Innocence and Guile

Wood. 36½ × 28 in. **Coll:** John Bowes before 1880 (*Handbook*, No. 624, as French, 16th century). **Exh:** Agnew, *Pictures from the Bowes Museum*, 1952 (16); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (27); Hull, *Dutch 17th Century Painting*, 1961 (41). **Lit:** E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, p. 123. The picture has been entitled *Cleopatra.* Waterhouse suggests that it may be an allegory based on Christ's injunction to the Apostles in Matthew, X, 16: "Be ye therefore wise as serpents and harmless as doves." The attribution to Heemskerck is due to Waterhouse.
Lent by the Bowes Museum, Barnard Castle.

CORNELIS VERBEECK (*c.* 1590–*c.* 1633)

79 The Departure of Cornelis Houtman's Fleet for the East Indies

Canvas. 32 × 60 in. Traces of a (?) signature on a flag and dated: *1623.* **Coll:** E. T. Brydges, by whom presented to the Gallery, 1899. **Exh:** Greenwich and Southampton, *Maritime Painting of the Netherlands*, 1949 (50); Rotterdam, Maritiem Museum, *Vroom tot van der Velde*, 1950 (50); R.A., Winter 1952 (613). With his second voyage to the East Indies in 1598 on behalf of the newly formed East India Company Houtman became the founder of Dutch commerce in that area.
Lent by the Cheltenham Art Gallery and Museum.

DOMENICO BECCAFUMI (1486–1551)

80 St. Bridget of Sweden (One Wing of an Altarpiece)

Wood. 45¾ × 18 in. See No. 74. Wrongly identified as St. Catherine in the catalogue of the Cook collection.
Lent by the York City Art Gallery.

Style of NICHOLAS HILLIARD (1547–1619)

81 Queen Elizabeth

Wood. 31 × 24 in. **Coll:** Earls of Suffolk, Charlton Park, since 16th century (traditionally given by Queen Elizabeth); E. P. Jones, 1930,

who presented it to the Gallery, 1945. **Exh:** National Gallery, *Walker Art Gallery Acquisitions*, 1945 (2); Victoria and Albert Museum, *Hilliard and Oliver*, 1947 (108). **Lit:** C. R. Beard, *Connoisseur*. XCII, 1933, p. 263, repr. frontispiece; F. M. Kelly, *Connoisseur*, CXIII, 1944, p. 72, Pl. III. Known as the "Pelican Portrait" from the jewel of the pelican in her piety worn by the Queen. It must belong to about the same period as Hilliard's dated miniature of 1572 in the National Portrait Gallery, which it resembles.
Lent by the Walker Art Gallery, Liverpool.

Attributed to LOUISE MOILLON (1609/10–1696)

82 A Still Life with Fruit

Wood. 21¼×29¼ in. **Coll:** Henry Willett Gift, 1903.
Lent by the Brighton Art Gallery and Museum.

HENDRICK VAN STEENWYCK THE ELDER (*c.* 1550–1603) AND YOUNGER (*c.* 1580–1649)

83 The Interior of a Cathedral

Wood. 25¾×37½ in. Signed and dated (jointly): *HENRI VAN STEINWICK INVENTOR 1591 HENRI VAN STEINWICK FECIT 1624.* **Coll:** George Bentlif; his brother, Samuel Bentlif, who bequeathed it to the Gallery, 1897. The son followed his father's meticulous manner of painting and the work of the two artists is often difficult to distinguish. The figures in their paintings were sometimes added by other hands.
Lent by the Maidstone Museums and Art Gallery.

PHILIPPE DE CHAMPAIGNE (1602–1675)

84 Queen Henrietta Maria (?) ★

Wood. 16½×12¾ in. **Coll:** bt. by John Bowes in Paris before 1870 (*Handbook*, No. 335). **Exh:** Agnew, *Pictures from the Bowes Museum*, 1952 (18); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (2). **Lit:** E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, p. 123. Waterhouse makes the persuasive suggestion that the previously unidentified sitter, who is seen as a widow wearing a miniature of Charles I, is Queen Henrietta Maria. The attribution to Champaigne, which has been doubted, is likely to be correct.
Lent by the Bowes Museum, Barnard Castle.

GIULIO CESARE PROCACCINI (1574–1625)

85 The Annunciation

Wood. 24¾×19½ in. (incl. later surround of approx. 1 in.). **Coll:** Hon. J. Hare sale, Christie's, 16 April 1937 (39): bt. by Lever; with Arcade

Gallery, 1945, from whom bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 793, Pl. 29). **Exh:** York, *Lycett Green Collection*, 1955 (74).
Lent by the York City Art Gallery.

JOOS DE MOMPER (1564–*c.* 1635)

86 A Landscape

Canvas. 54½ × 82 in. The date of acquisition is unrecorded.
Lent by the Southampton Art Gallery.

Attributed to ANNIBALE CARRACCI (1560–1609)

87 The Death of St. Francis

Wood. 18⅝ × 12¾ in. **Coll:** J. P. Miles, Leigh Court, in 1854; Sir Philip Miles sale, Christie's, 28 June 1884 (10); Miss Philbrick sale, Christie's, 8 April 1905 (151); anon. sale, Sotheby's, 6 April 1955 (119): bt. Tallant; Mrs. Carter, who presented it to the Gallery, 1956. **Lit:** Waagen, *Treasures of Art*, 1854, III, p. 184. The traditional attribution was to Correggio, but Waagen believed it to be by Annibale. An identical composition at Dresden (No. 315), which entered the collection from the Ducal Gallery at Modena in 1746 as "School of Carracci", is catalogued (1929) as Schidone. Denis Mahon, who proposes Ludovico Carracci for No. 87, regards it as markedly superior to the Dresden version.
Lent by the Sheffield City Art Galleries.

GALLERY V

Attributed to SALOMON DE BRAY (1597-1664)

88 A Shepherdess

Wood. 27⅞×22¼ in. **Coll:** H. P. Moulton Barrett sale, Torquay, 27 July 1961: bt. by the Gallery with the assistance of the Friends of the Gallery.
Lent by the Bristol City Art Gallery.

CESAR VAN EVERDINGEN (1606–1678)

89 A Woman warming her Hands over a Brazier ★

Canvas. 36×28 in. **Coll:** Vitale Bloch, from whom bt. by the Gallery, 1937. **Exh:** Hull, *17th Century Dutch Painting*, 1961 (24). **Lit:** V. Bloch, *Oud Holland*, LIII, 1936, p. 260, Fig. 3. The subject is perhaps an allegory of winter and may therefore be identifiable with Nos. 17 or 19 in an inventory of pictures left by the artist (published by N. J. M. Dresch, *Oud Holland*, XLIV, 1935, p. 44). The model may be the same as for one of the figures in Everdingen's *Four Muses* in the Huis ten Bosch.
Lent by Southampton Art Gallery.

ALONSO CANO (1601–1667)

90 A Female Saint

Canvas. 28½×20 in. **Coll:** Arthur Coulter, from whom bt. by York, 1960. **Lit:** *York Gallery Reviews*, 53, 1961, repr. cover, and 56, 1961, pp. 535–9, repr. The attribution to Cano is based on similarities with his *St. Agnes* of 1635 (Kaiser Friedrich Museum, Berlin; destroyed 1945). Previously overpainted and depicted with the attributes of S. Apollonia, it has been suggested that the picture may now show St. Faith; possibly it has been reduced in size and may once have been a companion to the *St. Agnes* (46×31 in.).
Lent by the York City Art Gallery.

NICOLAES BERCHEM (1620–1683)

91 The Annunciation to the Shepherds

Canvas. 43½×58 in. Signed and dated: *Berchem 1656.* **Coll:** Colonna Palace by 1783 (*Catalogo . . . Casa Colonna*, No. 580), whence bt. by C. Baring Wall, *c.* 1818; John Smith after 1828, who sold it to the Earl of Leitrim by 1834; anon. sale, Christie's, 18 December 1953 (85); with Hazlitt Galleries, from whom bt. by the Gallery, 1954 (*Catalogue*, No. K. 2402, Pl. 51). **Exh:** B.I. 1828 (148); Hull, *17th Century*

Dutch Painting, 1961 (5). **Lit:** Smith, *Catalogue Raisonné*, 1834, V, No. 33; H. de Groot, *Holländische Maler*, 1926, IX, No. 17.
Lent by the Bristol City Art Gallery.

ANGELO CAROSELLI (1585–1652)

92 The Holy Family

Wood. 21¾×17½ in. Signed: *AC* (in monogram). **Coll:** Don José de Murcia, Cadiz; E. F. Hickman; presented to the Gallery by Mrs. Hickman in memory of her husband, 1931. **Lit:** A. Ponz., *Viaje de Espana*, 1785, XVII (1947 Edn., p. 1589). The attribution is due to Voss. It was previously ascribed to Annibale Carracci (cf. inscription in ink on the reverse). Ponz, who records it as being in the collection of Don José de Murcia, describes it as "una Sacra Familia, estimada por de Carracci". The stone relief behind the Virgin apparently portrays Rebecca and Eleazar. This occurs as a prefiguration of the Annunciation but its connection with the Holy Family is unusual.
Lent by the Manchester City Art Gallery.

ITALIAN SCHOOL (17th Century)

93 Antonio Canal

Canvas. 44½×38¾ in. Inscribed: *ANTONIUS CANALIS D.M. PROC*^{r}*. A*^{o}*. 1647 AETA*^{s}*. SUAE. 81.* **Coll:** Oliver Watney, Cornbury Park, and then to his daughter; with Agnew, from whom bt. by the Gallery, 1958 (*Catalogue*, p. 82, No. P. 5'58, Pl. 11). **Exh:** Ca' Pesaro, Venice, *La Pittura del Seicento a Venezia*, 1959 (90). **Lit:** Ed., *Burl. Mag.*, C, 1958, p. 191, Fig. 4; *Emporium*, CXXIX, 1959, pp. 135, 138, repr.; R. Pallucchini, *Pantheon*, I, 1960, p. 8. Following the traditional attribution the picture was catalogued as Regnier in the 1959 exhibition, but to the compiler of the catalogue the style suggested an artist between Strozzi and Carneo. Pallucchini suggests the possibility of it being by Daniel van Dyck. Antonio Canal di Giovanni (1567–1650) was appointed to the office of Procurator in Venice in 1646 and is shown wearing the robes and stole of his office. Such procuratorial portraits, painted at the time of election, were normally engraved, but no engraving of No. 93 appears to exist.
Lent by the Birmingham City Museum and Art Gallery.

CLAUDE LORRAINE (1600–1682)

94 A Landscape with a View of the Ponte Molle ★

Canvas. 29×38 in. Signed and dated: *CLAUDE ROMA 1645.* **Coll:** according to the inscription in the *Liber Veritatis*: "Painted for a gentleman in Paris"; possibly Bragge sale, London, 3rd day 1743 (30):

bt. Furnese; according to the 1760 Ashburnham catalogue: *at Mr. Dingley's* (i.e. Robert Dingley) *Sale £157 10s.* (bt. 2nd Earl of Ashburnham), with the names of *Mr. Pond* and *Holditch* (i.e. Arthur Pond and Richard Houlditch) added as previous owners in the 1793 Ashburnham catalogue; Ashburnham sale, 20 July 1850 (78): bt.in.; by descent to Lady Catherine Ashburnham; her sale, Sotheby's, 24 June 1953 (62): bt. Gooden and Fox for Ernest Cook, who bequeathed it to the Gallery through the N.A.C.F., 1955 (*Catalogue*, p. 31, No. P. 111'55, Pls. 14, 15). **Exh:** R.A., Winter 1949 (23); Agnew, *Pictures from Birmingham*, 1957 (34). **Lit:** Smith, *Catalogue Raisonné*, 1836, VIII, No. 90; M. Kitson and M. Röthlisberger, *Burl. Mag.*, CI, 1959, p. 24. **Engr:** J. Major, 1753; R. Earlom, 1774, No. 90. Drawing No. 90 in the *Liber Veritatis* corresponds very closely. The evidence of the *Liber*, which Kitson and Röthlisberger demonstrate was compiled in chronological order, supports the date of 1645 for the picture rather than 1648 as it has sometimes been read. A studio version, formerly in the Spanish Royal Collection, is at Apsley House. Röthlisberger (*Claude Lorrain*, 1961, p. 246) mentions three related drawings.

Lent by the Birmingham City Museum and Art Gallery.

JUSEPE DE RIBERA (1591(?)–1652)

95 St. Peter Repentant ★

Canvas. 48⅞ × 38½ in. Signed, dated and inscribed: *Joseph à Ribera Hisp., Valenti, f. Parteriope 1628.* **Coll:** A. G. Heiton, Perth, from whom bt. by the Gallery, 1904 (*Catalogue*, No. 1075). **Lit:** *Annual Report*, 1960, pp. 30–1, repr.

Lent by the Glasgow Museums and Art Galleries.

GIOVANNI FRANCESCO ROMANELLI (*c.* 1610–1662)

96 The Entombment

Canvas. 27¼ × 21¼ in. **Coll:** Sir William Holburne; his sister, who bequeathed it to Bath, 1882 (*Catalogue*, No. 154). The picture, hitherto attributed with some uncertainty to Guido Reni, was first recognised as the work of Romanelli by Denis Mahon.

Lent by the Holburne of Menstrie Museum of Art, Bath.

FRANCESCO FRACANZANO (d. 1657)

97 The Return of the Prodigal

Canvas. 40 × 50 in. **Coll:** B. Ashley Parker, from whom bt. by the Gallery, 1959. A closely related composition with a different figure at the right is in the Naples Gallery.

Lent by the Bristol City Art Gallery.

GUIDO RENI (1575–1642)

98 Artemisia (?)

Canvas. 29×24 in. **Coll:** 5th Duke of Newcastle in 1857; by descent to Earl of Lincoln; his sale, Christie's, 4 June 1937 (77): bt. Walker; S. Elmquist; with Colnaghi, from whom bt. by the Gallery, 1961. **Lit:** Waagen, *Galleries and Cabinets of Art*, 1857, p. 510; B. Nicolson, *Burl. Mag.*, CIII, 1961, p. 192, Fig. 42. Datable in the late 1630's; it belongs to the same period as the *Cleopatra* in the Pitti Palace, dated *c.* 1639 by Kurz (*Jahrbuch der Kunsthistorisches Sammlungen in Wien*, N.F. XI, 1937, p. 219). The same subject is treated in the picture attributed to Domenichino (No. 101).
Lent by the Birmingham City Museum and Art Gallery.

LEONARD BRAMER (1596–1674)

99 Christ before Caiaphas

Canvas. 28×39½ in. **Coll:** with Julius Weitzner, from whom bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery, 1960 (*Catalogue*, p. 14, No. P. 28'60, Pl. 24b). H. Wickmann, *Bramer*, 1923, pp. 124–5, No. 130, lists a similar picture of this subject under No. 130, signed and dated 1643, in the Gallery at Augsburg (*Catalogue*, 1905, No. 572).
Lent by the Birmingham City Museum and Art Gallery.

GIOVANNI BATTISTA CARACCIOLO (*c.* 1570–1637)

100 St. John the Evangelist

Canvas. 40×36½ in. (octagonal). **Coll:** Delius Giese, from whom bt. by F. D. Lycett Green in 1938 and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 811, Pl. 28). **Exh:** York, *Lycett Green Collection*, 1955 (94). **Lit:** *York Gallery Review*, 41, 1958, p. 400, repr. cover. Designed to hang above the eye level of the spectator and perhaps from a series of canvases decorating the spandrels of a church.
Lent by the York City Art Gallery.

DOMENICHINO (DOMENICO ZAMPIERI, 1581–1641)

101 Artemisia (?)

Canvas. 25½×21 in. **Coll:** presented by Agnew through the Friends of the Gallery, 1947 (*Catalogue*, No. K. 1716). In the Gallery catalogue as *Sibilla*, but the subject is the same as the Birmingham

Artemisia (No. 98 in the exhibition). The attribution is uncertain and Denis Mahon suggests that Cozza might be considered.
Lent by the Bristol City Art Gallery.

CARLO DOLCI (1616–1686)

102 **Salome with the Baptist's Head** ★

Canvas. 47×37½ in. **Coll:** acquired by Henry Hoare, Stourhead (included in schedule of pictures left at his death, 1785); by descent to Sir Henry Hoare, 5th Bart.; Stourhead Heirlooms sale, Christie's, 2 June 1883 (65): bt. for the Gallery through Sir Charles Robinson (*Catalogue*, No. 656). **Exh:** R.A., Winter 1930 (753), *Commem. Cat.*, 485. A replica is at Dresden (No. 508) and among a number of versions are ones at Windsor and in the Victoria and Albert Museum. In a similar picture in the S. Lucas Gallery, Vienna, the head of the Baptist on the charger is replaced by fruit. Baldinucci, *Notizie* (1847 edn., V, p. 351), describes a picture of this type as having been painted for Marchese Rinuccini, Florence, and two repetitions, one of which was for "Giovanni Finchio", British Resident in Florence (probably the Windsor version).
Lent by the Glasgow Museums and Art Galleries.

AELBERT CUYP (1620–1691)

103 **Christ riding into Jerusalem**

Canvas. 27⅞×35¾ in. Signed: *A. Cuyp*. **Coll:** Archibald McLellan, by whom bequeathed to the Gallery, 1854 (*Catalogue*, No. 31). **Exh:** R.A., Winter 1903 (95); 1952 (96); Sheffield, *Dutch Masterpieces*, 1956 (11). **Lit:** Waagen, *Treasures of Art*, 1854, III, p. 286; Hofstede de Groot, *Oud Holland*, XI, 1893, p. 138; idem, *Dutch Painters*, 1909, II, No. 9; S. Reiss, *Burl. Mag.*, XCV, 1953, p. 46; H. Gerson, *ibid.*, p. 96. One of Cuyp's few religious scenes, which, as Waagen remarked, are "not within the sphere of this painter's talents". The attribution has been accepted save by Reiss, who regards it as being by Calraet.
Lent by the Glasgow Museums and Art Galleries.

Attributed to JOHANN MOREELSE (d. 1634)

104 **A Greek Poet**

Wood. 27⅛×21 in. Signed: (?)*I PM* (*PM* in monogram). **Coll:** with R. E. A. Wilson, from whom bt. by the Gallery, 1936. **Lit:** B. Nicolson, *Burl. Mag.*, CII, 1960, p. 473, Fig. 6. The attribution, suggested by Nicolson, rests on the analogy with the Terbrugghen-like *Democritus* in the Mauritshuis, ascribed to Johann Moreelse by C. H.

de Jonge (*Paulus Moreelse*, 1938, Fig. 100), of which a version is at Knole (with *pendant Heraclitus*). A conjectural reading of the monogram is *IOM* or *IPM*, relating it to Johann Moreelse, rather than *PM* (Paulus) with whose work this group of pictures has little in common. Their relationship on the other hand to the two pictures belonging to Prince Frederick of Prussia, fully signed by Johann, is credible.
Lent by the Southampton Art Gallery.

THEODOR VAN BABUREN (*c.* 1570–*c.* 1625)

105 Roman Charity: Cimon and Pero

Canvas. 50¼×59¼ in. **Coll:** with Bottenwieser, Berlin; anon. sale, Sotheby's, 8 March 1944 (94): bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 788, Pl. 41). **Exh:** York, *Lycett Green Collection*, 1955 (68). **Lit:** Ed., *Burl. Mag.*, XCVII, 1955, p. 99, Fig. 4; *York Gallery Review*, 29, 1955, p. 299, repr.; B. Nicolson, *Terbrugghen*, 1958, p. 52. Nicolson, having earlier believed the painting to be by Jan Janssens, accepts it (1958) as Baburen. Its affinity with the latter's *Procuress* of 1622 (Museum of Fine Arts, Boston) seems to confirm the attribution. A replica, traditionally ascribed to Janssens, is in the Academia de San Fernando, Madrid (see H. Voss, *Die Malerei des Barock*, 1924, p. 136, repr.).
Lent by the York City Art Gallery.

PAULUS BOR (active 1628–1669)

106 A Lady as the Magdalen ★

Wood. 25⅞×24 in. (probably cut at bottom). **Coll:** O. M. Hill, sold 1946; bt. Rowland; anon. sale, Christie's 31 January 1947 (135), as Rembrandt: bt. Leggatt, from whom bt. by the Gallery, 1952. **Exh:** Antwerp, *Caravaggio and the Netherlands*, 1952 (22); Agnew, *Walker Art Gallery Acquisitions*, 1955 (36); Hull, *17th Century Dutch Painting*, 1961 (9). **Lit:** B. Nicolson, *Burl. Mag.*, XCIV, 1952, p. 252, Fig. 6; V. Bloch, *Paragone*, 33, 1952, p. 19, Pl. 8. A picture of the mid-1630's, for which the names of de Grebber, Lievens and S. de Bray have been proposed. Bor, in his Rembrandtesque phase, seemed to Nicolson the most probable attribution and it was thus ascribed in the 1952 exhibition.
Lent by the Walker Art Gallery, Liverpool.

SALOMON VAN RUYSDAEL (1600/3–1670)

107 A River Scene with Fishermen and Boats ★

Canvas. 30½×45 in. **Coll:** Gilfrid Hartley sale, Christie's, 18 July 1930 (78), repr.: bt. Gooden and Fox; Ernest Cook, who bequeathed it

to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 132, Pl. 2 B). **Exh:** Hull, *17th Century Dutch Painting*, 1961 (87). **Lit:** W. Stechow, *Salomon van Ruysdael*, 1938, p. 136, No. 571. The town seen in the distance is Vianan on the Lek, south of Utrecht; the tower in the middle distance is Batestein Castle. Datable in the 1640's.
Lent by the Leicester Museums and Art Gallery.

BARTOLOME ESTEBAN MURILLO (1617–1682)
108 **The Infant Christ asleep on the Cross** ★

Canvas. 56×42 in. **Coll:** mentioned in the *English Connoisseur* (I, 1766, p. 36) as belonging to Charles Jennens (d. 1773), who left it to his cousin, 1st Lord Howe; Earl Howe sale, Christie's, 7 December 1933 (45): bt. Graves Art Gallery. **Exh:** B.I. 1824 (14); 1858 (1). **Lit:** C. B. Curtis, *Velasquez and Murillo*, 1883, No. 157. A red chalk drawing was in the Standish collection. Curtis (No. 158) mentions an oblong variant, without the *putti*, as belonging to the Earl of Clarendon.
Lent by the Sheffield City Art Galleries.

GIROLAMO FORABOSCO (1604/5–1679)
109 **An Unknown Lady**

Wood. 26½×20 in. **Coll:** George Moore; with R. E. A. Wilson, from whom bt. by the Gallery, 1934. Hitherto attributed to Stanzione. Luisa Vertova's attribution to Forabosco is confirmed by Denis Mahon.
Lent by the Southampton Art Gallery.

Manner of ADAM ELSHEIMER (1578–1610)
110 **A Sleeping Warrior**

Metal. 5×7¼ in. **Coll:** Archibald McLellan, by whom bequeathed to the Gallery, 1854 (*Catalogue*, No. 118). **Lit:** Hofstede de Groot, *Oud Holland*, XI, 1893, p. 141. In the McLellan collection as Rottenhammer and attributed by De Groot to D. van der Lisse. It appears to be by a Dutch Romanist of the early seventeenth century. The pose is derived from the sleeping female figure in Titian's *Andrians*.
Lent by the Glasgow Museums and Art Galleries.

ANTOINE LE NAIN (1588–1648)
111 **Peasant Children** ★

Metal. 8½×10 in. **Coll:** C. T. D. Crews sale, Christie's, 1 July 1915 (134): bt. Sir William Burrell, who presented it to the Gallery, 1944 (*Catalogue*, 1953, p. 31, repr.). **Exh:** B.F.A.C., *Le Nain*, 1910 (13); on loan to Tate Gallery, 1924 and 1930; Arts Council (Scotland),

Paintings from the Burrell Collection, 1947 (46). **Lit:** G. Isarlo, "Les Trois le Nain," *La Renaissance*, March 1938, p. 42, No. 68; *Scottish Art Review*, 1949 (3), p. 27, repr. The distinction between the work of the brothers Le Nain is not altogether clear, but small works of this description are usually associated with Antoine who is recorded as a painter of miniatures and small portraits.
Lent by the Glasgow Museums and Art Galleries (*Burrell Collection*).

DOMENICHINO (DOMENICO ZAMPIERI, 1581–1641)

112 **Monsignor Agucchi**

Canvas. 23¾ × 18¼ in. **Coll:** Agucchi family, Bologna; Sir Edgar Sebright in 1908; his sale, Christie's, 2 July 1937 (91): bt. Sir Kenneth Clark; with Arcade Gallery, 1944, from whom bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 787, Pl. 25). **Exh:** R.A., Winter 1908 (3); York, *Lycett Green Collection*, 1955 (66). **Lit:** J. Pope-Hennessy, *Burl. Mag.*, LXXXII, 1946, p. 186, repr. frontispiece; Ed., *Burl. Mag.*, XCVII, 1955, p. 99; *York Gallery Review*, 30, 1955, p. 312, repr. Probably painted between 1621–23 when Agucchi was secretary to Gregory XV. An engraving by Otteren (first published Zani, *Memorie* . . ., 1672, p. 184), which appears in Malvasia's list of engravings after works by Carracci (*Felsina Pittrice*, 1679, pp. 107–8; corrected, 1841 edn., I, p. 89 as after Domenichino) demonstrates that the picture has probably been cut down. That this must have been before 1850 is confirmed by Marchi's engraving in *Vita di . . . Agucchi* published in that year. Giambattista Agucchi (1570–1632) held various administrative appointments in the service of Cardinal Pietro Aldobrandini; later he became secretary to Pope Gregory XV. At the latter's death in 1623 he was sent as Papal Nuncio to Venice where he remained until his death. An amateur of painting and a close friend of Domenichino, he wrote a treatise on the theory of art (see D. Mahon, *Studies in Seicento Art and Theory*, 1947).
Lent by the York City Art Gallery.

GALLERY VI

DUTCH SCHOOL (*c.* 1630)

113 St. Andrew

Canvas. 39¼ × 31⅝ in. Signed: *ISRm.* **Coll:** J. M. Cargher sale, Christie's, 6 October 1950 (54), as Lievens: bt. Delbanco; bt. by York, 1950 (*Catalogue*, No. 523, Pl. 48). **Lit:** *York Gallery Review*, 13, 1951, pp. 148–9, repr.; *ibid.*, 35, 1956, p. 353. The indistinct and fragmentary, but apparently genuine (?)signature, as yet unidentified, emerged after a recent cleaning. Names suggested have been Backer, Adriaen van Nieulandt and, by Noack and Gerson, Lambert Jacobsz (cf. the *David* of 1633 in the Van Aalst collection, repr. *Catalogue*, 1939, Pl. XLI). The assumption is that No. 113 belongs to the circle of Rembrandt in the early 1630's.

Lent by the York City Art Gallery.

DAVID TENIERS THE YOUNGER (1610–1690)

114 A Tavern Scene

Wood. 19¾ × 29½ in. Signed: *DT.* **Coll:** Alexander Baring; William Loyd of Manchester by 1831; by descent to Capt. E. N. F. Loyd; his sale, Christie's, 30 April 1937 (133), repr.; bt. Gooden and Fox; Ernest Cook, who bequeathed it to the Gallery through the N.A.C.F., 1955. **Exh:** Manchester, *Art Treasures*, 1857 (1068); *Art Treasures Centenary*, 1957 (126). **Lit:** Smith, *Catalogue Raisonné*, 1831, III, No. 608.

Lent by the Shipley Art Gallery, Gateshead.

AERT DE GELDER (1645–1727)

115 The Marriage Contract

★

Canvas. 38½ × 57½ in. Bears false Rembrandt signature and date 1639. **Coll:** D. Mansfeld sale, Amsterdam, 13 August 1806 (60); Richard Westall; Z. A. Jessel sale, London, 8 May 1865 (5); F. Chatfield, who presented it to the Gallery, 1872. **Exh:** R. A., Winter 1929 (285), *Commem. Cat.*, p. 40; 1952 (195); Sheffield, *Dutch Masterpieces*, 1956 (13); Arts Council (Wales), *Dutch Genre Painting*, 1958 (50); Hull, *Dutch 17th Century Painting*, 1961 (27). **Lit:** K. Lilienfeld, *Aert de Gelder*, 1914, p. 189, No. 150; J. G. van Gelder, *Burl. Mag.*, XCV, 1953, p. 38. Described by van Gelder as one of the few works dependent on Rembrandt's style of the 1650's.

Lent by the Brighton Art Gallery and Museum.

GALLERY VI

JOHANNES LINGELBACH (1622–1674)

116 A Village Scene

Canvas. 34½×47½ in. Signed: *J. LINGELBACH.* **Coll:** (?) E. Pemberton, 1833; R. G. Millns, by whom bequeathed to the Gallery, 1904. **Exh:** possibly the *Village Recreation* lent by E. Pemberton to Birmingham, 1833 (95); Hull, *17th Century Dutch Painting*, 1961 (64).

Lent by the Castle Museum and Art Gallery, Nottingham.

SIR PETER PAUL RUBENS (1577–1640)

117 The Virgin and Child with St. Elizabeth and the Infant St. John ★

Canvas. 70¾×55 in. **Coll:** Dukes of Devonshire (first recorded as hanging in Devonshire House, 1761); bt. by the Gallery with the aid of a Treasury grant and the assistance of the N.A.C.F., through Agnew, 1960. **Exh:** R.A., Winter 1895 (124); 1912 (113); 1938 (77); on loan to Fitzwilliam Museum, Cambridge, 1948–58. **Lit:** Dodsley, *London and its Environs*, 1761, II, p. 227; M. Rooses, *L'Oeuvre de Rubens*, 1886, I, No. 230; E. Dillon, *Rubens*, 1909, p. 232; R. Oldenburg, *Rubens* (*Klassiker der Kunst*), 1921, No. 342. **Engr:** J. Witdoeck (without the arch and with the addition of St. Joseph: cf. Smith, *Catalogue Raisonné*, 1830, II, No. 975). Dated by Rooses *c.* 1615, by Oldenburg *c.* 1630–35. According to the N.A.C.F. *Report* (1960, p. 11) the recent cleaning of the picture confirms the latter date and it can now be seen as a work of 1632–34 following the Ildefonso altarpiece. The Madonna's head is related (in reverse) to a half-length preparatory drawing at Rotterdam (Glück and Haberditzl, *Handzeichnungen von Rubens*, 1928, Pl. 207) for the Ildefonso Madonna. A copy was in the Stowe sale, 5–28 July 1921 (1693).

Lent by the Walker Art Gallery, Liverpool.

PHILIPS KONINCK (1619–1688)

118 A Landscape in Holland ★

Canvas. 44×61 in. **Coll:** probably the picture described as "A capital landschape by Rembrandt" bt. by William Hunter at an undated sale of Mr. Blackwood's pictures, 1775 (1st day, lot 42), and bequeathed by him to the University, 1783 (J. Laskey, *Hunterian Museum*, 1813, No. 11, as Rembrandt). **Exh:** Kenwood, *Hunterian Collection*, 1952 (13); R.A., Winter 1952 (267); Leiden, *Rembrandt als Leermeister*, 1956 (61); Sheffield, *Dutch Masterpieces*, 1956 (25). **Lit:** T. F. Dibdin, *Tour in the Northern Counties*, 1838, II, p. 722; Waagen, *Treasures of Art*, 1854, III, p. 283; Hofstede de Groot, *Oud Holland*, XI, 1893, p. 147; H. Gerson, *Koninck*, 1936, pp. 26, 105, No. 23; idem,

Burl. Mag., XCV, 1953, p. 48, repr. The Rembrandt attribution was questioned by Dibdin and the picture was listed by Waagen as Koninck. It belongs among his panoramic landscapes of the period 1655–65 and is dated by Gerson (*Burl. Mag.*) *c.* 1665.
Lent by the University of Glasgow (*Hunterian Collection*).

GERRIT WILLEM HORST (*c.* 1612–1653)

119 **The Betrothal**

Canvas. 35¾ × 47⅞ in. **Coll:** possibly bt. by A. Wauchope of Niddrie, *c.* 1850; Wauchope Settlement Trust sale, Christie's, 12 May 1950 (16), as Bol: bt. for the Gallery. **Exh:** R.A., Winter 1910 (117); Matthiesen, *Rembrandt's Influence*, 1953 (21); Agnew, *Walker Art Gallery Acquisitions*, 1955 (29). **Lit:** Sir W. Armstrong, *Burl. Mag.*, XX, 1911, pp. 258 ff., Pl. I; J. C. van Dyke, *Rembrandt and his School*, 1923, p. 101, Pl. 85; A. Scharf, *Burl. Mag.*, C, 1958, p. 304, Fig. 8 (detail). The picture was exhibited in 1910 as Rembrandt, when Collins Baker noted a signature of Bol (no longer discernible), and in 1953 as Eeckhout. The more convincing attribution to Horst was put forward by Armstrong and was followed by van Dyke. The date is probably *c.* 1640.
Lent by the Walker Art Gallery, Liverpool.

SIR PETER PAUL RUBENS (1577–1640)

120 **The Head of an Old Man**

Wood. 22¼ × 19 in. (oval: originally rectangular). **Coll:** Earl of Waldegrave sale, Christie's, 19 November 1763 (23): bt. William Hunter, who bequeathed it to the University, 1783 (J, Laskey, *Hunterian Museum*, 1813, No. 52, as St. Peter). **Exh:** Kenwood, *Hunterian Collection*, 1952 (30). **Lit:** T. F. Dibdin, *Tour in the Northern Counties*, 1838, II, p. 721, engr.; Waagen, *Treasures of Art*, 1854, III, p. 283. A similar study is in the Gemäldegalerie, Vienna (*Catalogue*, 1927, No. 627, Pl. 206, where it is dated *c.* 1607). Either No. 120 or the Vienna study was used for the figure to the right of Christ in the *Woman taken in Adultery* of *c.* 1612–13 at Brussels and was engraved by Pontius in reverse on folio 13 of a book of designs after Rubens (cf. Rooses, *L'Oeuvre de Rubens*, V, p. 25, Pl. 353). The same old man probably appears as the central King in the Prado *Epiphany* of 1609–10 and as St. Simon in the earlier series of Apostles in Madrid of 1603–4. Burchard suggested that its resemblance to Leonardo's self-portrait (drawing at Turin) may explain the portrait of Leonardo listed in Rubens's inventory.
Lent by the University of Glasgow (*Hunterian Collection*).

GALLERY VI

REMBRANDT VAN RIJN (1606–1669)

121 The Carcase of an Ox ★

Wood. 28⅞ × 20⅜ in. Signed: *Rembrandt. f. 16.* **Coll:** J. van Dijk sale, Amsterdam, 14 March 1791 (49); S. Woodburn in 1836; his sale, Christie's, 16 May 1854 (173); J. Graham-Gilbert; bequeathed to the Gallery by Mrs. Graham-Gilbert, 1877 (*Catalogue*, No. 600). **Exh:** Amsterdam, *Rembrandt*, 1898 (76); R.A., Winter 1899 (44); Amsterdam, *Rembrandt*, 1932 (12), and *Rembrandt*, 1956 (36). **Lit:** (general): Bode and Hofstede de Groot, *Rembrandt*, 1901, VI, No. 422, repr.; Valentiner, *Rembrandt* (*Klassiker der Kunst*), 1908, p. 449, repr.; Hofstede de Groot, *Dutch Painters*, 1916, VI, No. 971; Bredius, *Rembrandt*, 1937, No. 458, repr. A division of opinion exists over the date of No. 121. The authors of the monographs quoted above place it *c.* 1655 (implicit in Bredius), at about the time of the slightly larger version of the subject in the Louvre, which is dated in that year. More recent opinion favours an earlier date of *c.* 1638–40 (catalogues of 1932 and 1956 exhibitions) which is also preferred by the Gallery.
Lent by the Glasgow Museums and Art Galleries.

REMBRANDT VAN RIJN (1606–1669)

122 The Entombment ★

Wood. 12⅝ × 15⅞ in. **Coll:** possibly this is the sketch of the *Entombment* in the artist's sale, 25 July 1656 (111): cf. H. de Groot, *Urkunden über Rembrandt*, 1906, p. 196: *Een schets van de begraeffenis Cristi van Rembrant*; Sir Robert Strange sale, Christie's, 7–9 February 1771 (61): bt. William Hunter and bequeathed by him to the University, 1783 (J. Laskey, *Hunterian Museum*, 1813, No. 32). **Exh:** Kenwood, *Hunterian Collection*, 1952 (25), with previous references; Amsterdam and Rotterdam, *Rembrandt*, 1956 (30). **Lit:** for bibl. see Kenwood, 1952 (25), and add O. Benesch, *Drawings of Rembrandt*, 1954, I, No. 64. Generally regarded as a preliminary study for the considerably altered upright picture which was painted for Prince Frederick Henry of Orange and finished in 1639 (Alte Pinakothek, Munich), it has also been considered as a later rearrangement of the figures (*Catalogue, Rembrant Exhibition*, Edinburgh, 1950 (13)). Benesch publishes a related drawing of *c.* 1633. The picture was dated *c.* 1635 in the catalogue of the 1956 exhibition.
Lent by the University of Glasgow (*Hunterian Collection*).

Attributed to CAREL FABRITIUS (1622–1654)

123 A Bearded Man

Wood. 9 × 7⅝ in. **Coll:** said to have belonged to William Roscoe; presented to the Gallery by Mrs. A. M. Roscoe, 1950. No. 123 has

been ascribed both to Barent and Carel Fabritius. An analogy with a *Head of an Old Man* in the Mauritshuis, attributed to Carel, may be thought to support the latter attribution.
Lent by the Walker Art Gallery, Liverpool.

REMBRANDT VAN RIJN (1606–1669)

124 **Portrait of the Artist** ★

Wood. 24¾ × 18½ in. (oval). Signed and dated: *RHL van Rijn 1632* (*RHL* in monogram). **Coll:** according to Hofstede de Groot in the Comtesse de la Verrue sale, Paris, 27 March 1737 (14), but already owned by the Regent, Duç d'Orléans, in 1727 (Palais Royal Catalogue, p. 365); sold by Philippe Egalité with the Flemish and Dutch pictures of the collection and brought to England in 1792; presumably bt. at the exhibition of these pictures, 1793 (68). Among recently discovered papers at Petworth is a bill recording its purchase by the 3rd Lord Egremont from Charles Birch, 27 January 1800 (50 gns., with the companion portrait of Rembrandt's sister); by descent to Lord Leconfield and sold privately, 1927; Viscount Rothermere sale, Christie's, 6 December 1946 (65): bt. Sir William Burrell, who presented it to the Gallery. **Exh:** R.A., Winter 1899 (41); 1938 (123); Arts Council, Edinburgh, *Rembrandt*, 1950 (4). **Lit:** Smith, *Catalogue Raisonné*, 1836, VII, No. 272; Waagen, *Treasures of Art*, 1854, III, p. 42; Valentiner, *Rembrandt* (*Klassiker der Kunst*), 1908, p. 59, repr.; Hofstede de Groot, *Dutch Painters*, 1916, VI, No. 573; Collins Baker, *Petworth Catalogue*, 1920, p. 101, No. 183; Bredius, *Rembrandt*, 1937, No. 17, repr. **Engr:** Voyer (etching in *Galerie du Palais Royal*, III, 1808). The artist is seen during the period of his early success, shortly after settling in Amsterdam, where he had moved from Leiden in 1631. Various copies exist (cf. Hofstede de Groot, *op. cit.*).
Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

Attributed to ADRIAEN VAN OSTADE (1610–1685)

125 **An Itinerant Musician**

Wood. 10¾ × 8⅝ in. Signed: *A.V.O.* (probably false). **Coll:** J. Graham Gilbert in 1843; bequeathed to the Gallery by Mrs. Graham-Gilbert, 1877 (*Catalogue*, No. 593). **Exh:** Glasgow, Dilettanti Society, 1843 (242). **Lit:** Hofstede de Groot, *Dutch Painters*, 1910, III, No. 104 (as Adriaen van Ostade). It is suggested that No. 125 may be by Isaac van Ostade. The background is entirely overpainted.
Lent by the Glasgow Museums and Art Galleries.

GALLERY VI

CORNELIS DE VOS THE ELDER (1585–1651)

126 An Unknown Girl

Wood. 29½×22 in. **Coll:** Sir George Holford sale, Christie's, 17 May 1928 (72): bt. Croal Thomson; Sir Gervase Beckett; with Agnew 1953, from whom bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 840, Pl. 71). **Exh:** R.A., Winter 1887 (74); B.F.A.C. 1932 (75); R.A., Winter 1953 (251); York, *Lycett Green Collection*, 1955 (129). **Lit:** *Holford Collection* (*Dorchester House*), 1927, II, No. 117, Pl. CV; *York Gallery Review*, 30, 1957, repr. cover. The form of the double collar is said to date the portrait *c.* 1635.

Lent by the York City Art Gallery.

JAN LIEVENS (1607–1674)

127 The Raising of Lazarus

Canvas. 41⅜×45 in. Signed and dated: *IL 1631.* **Coll:** probably the picture recorded in the inventory of Rembrandt's possessions, 1656 (cf. Hofstede de Groot, *Urkunden über Rembrandt*, 1906, p. 193, No. 42); Jan Jacobsz Hinlopen, Amsterdam (mentioned by the poet Jan Vos in 1662); anon. sale, Amsterdam, 13 April 1695 (8); van Kretschmar sale, Amsterdam, 29 March 1757 (32); anon. sale, Amsterdam, 21 June 1774 (132); J. Knowles sale, Christie's, 15 April 1842 (113): bt. J. S. North; by descent to Baroness North, 1871; anon. sale, Christie's, 7 June 1884 (98); Henry Willett Gift, 1903. **Exh:** B.I. 1852 (30); 1867 (123); R.A., Winter 1871 (17); 1929 (170), *Commem. Cat.*, p. 71; 1952 (76); Leiden, *Rembrandt als Leermeester*, 1956 (65). **Lit:** Waagen, *Kunstwerke und Künstler*, 1839, II, p. 209; H. Schneider, *Lievens*, 1932, p. 100, No. 31; J. G. van Gelder, *Burl. Mag.*, XCV, 1953, p. 37; Otto Benesch, *Drawings of Rembrandt*, 1954, I, No. 17; idem, *Selected Drawings*, 1957, No. 15. **Engr:** by the artist (etching in reverse: cf. Hollstein, XI, No. 7). Lievens was closely associated with Rembrandt from the late 1620's until about 1631. In No. 127 he originated a composition that was used by Rembrandt for a drawing, now in the British Museum. This was based on Lievens' etching and was afterwards altered by Rembrandt to an *Entombment.*

Lent by the Brighton Art Gallery and Museum.

JAKOB OCHTERVELDT (*c.* 1635–1708/10)

128 The Music Lesson ★

Canvas. 38¼×30¼ in. **Coll:** Edward Marsland; Sir Cuthbert Quilter sale, Christie's, 9 July 1909 (115): bt.in.; resold, Christie's, 26 June 1936 (39); bt. Gooden and Fox for Ernest Cook, who bequeathed it to the Gallery through the N.A.C.F., 1955 (*Catalogue*, p. 110, No. 113'55, Pl. 24a). **Exh:** Whitechapel, *Dutch Art*, 1904 (374); Agnew, *Pictures from Birmingham*, 1957 (29); Hull, *17th Century Dutch Painting*, 1961 (75). The lid of the spinet is inscribed with the motto *Musica Laborum Dulce Levamen.*

Lent by the Birmingham City Museum and Art Gallery.

ISAAC VAN OSTADE (1621–1649)

129 Travellers halting at an Inn

Wood. 20×20½ in. Signed: *Isaack van Ostade.* **Coll:** Calonne sale, Paris, 21 April 1788; O'Neill before 1842 (cf. Smith, *infra*); Capt. E. N. F. Loyd sale, Christie's, 30 April 1937 (122), repr.: bt. Gooden and Fox for Ernest Cook, who bequeathed it to the Gallery through the N.A.C.F., 1955. **Exh:** Hull, *17th Century Dutch Painting*, 1961 (79). **Lit:** Smith, *Catalogue Raisonné*, 1829, I, No. 23; *Supplement*, 1842, p. 128, No. 18; Hofstede de Groot, *Dutch Painters*, 1910, III, No. 59.

Lent by the Southampton Art Gallery.

ABRAHAM VAN BEYEREN (1620/1–1690)

130 A Still Life ★

Canvas. 40×36 in. Signed: *AVR* (in monogram). **Coll:** George Duncan, who bequeathed it to the Gallery, 1878 (*Catalogue*, No. 18). **Exh:** R.A., Winter 1952 (84); Sheffield, *Dutch Masterpieces*, 1956 (4). **Lit:** Hofstede de Groot, *Oud Holland*, XI, 1893, pp. 147–8. The reflection of the artist at his easel can be seen in the silver pot.

Lent by the Dundee City Museums and Fine Art Galleries.

JACOB VAN RUISDAEL (1628/29–1682)

131 A View of Egmond aan Zee

Wood. 19⅝×26⅞ in. Signed: *JR* (in monogram), followed by indistinct traces of what may have been a date. **Coll:** Archibald McLellan in 1842; bequeathed by him to the Gallery, 1854 (*Catalogue*, No. 34). **Exh:** last at Sheffield, *Dutch Masterpieces*, 1956 (44), with previous references. **Lit:** (general): Smith, *Catalogue Raisonné*, 1842, (*supp.*), p. 820, No. 117; Hofstede de Groot, *Dutch Painters*, 1912, IV, No. 47; J. Rosenberg, *Ruisdael*, 1928, No. 31, Pl. 68; K. E. Simon, *Ruisdael*, 1930, pp. 31–2, 49. Originally described as a view of Katwijck. It was identified as Egmond by Hofstede de Groot, who supposed it to be dated 1655. This seems rather too late and Simon (article in Thieme-Becker, *Künstler-Lexikon* XXIX, 1935) considered that it should be placed earlier. Ruisdael painted other views of the village,

of which two are dated: Philips collection, Eindhoven: 1646; and Currier Gallery, Manchester, U.S.A.: 1648.
Lent by the Glasgow Museums and Art Galleries.

GABRIEL METSU (1629–1667)

132 A Lady and Gentleman at Table

Canvas. 12½ × 11 in. Signed: *G. Metsu.* **Coll:** Baron de Ferrières in 1868; bequeathed by him to the Gallery, 1898 (*Catalogue*, No. 7). **Exh:** Leeds, 1868 (573); R.A., Winter 1929 (221), *Commem. Cat.*, p. 78; Manchester, *Dutch Old Masters*, 1929 (40); Birmingham, *Art Treasures of Midlands*, 1934 (137); R.A., Winter 1952 (140); Sheffield, *Dutch Masterpieces*, 1956 (29); Arts Council (Welsh Committee), *Dutch Genre Painting*, 1958 (33). **Lit:** Hofstede de Groot, *Dutch Painters*, 1907, I, No. 175 f.
Lent by the Cheltenham Art Gallery and Museum.

SIR ANTHONY VAN DYCK (1599–1641)

133 Ecce Homo ★

Canvas. 40 × 31 in. **Coll:** Palazzo Francesco Maria Balbi, Genoa, 1780 (Ratti, *Instruzione etc.*, 1780, p. 188); bt. from Palazzo Balbi by Andrew Wilson, 1807, and imported into England; Lord Hopetoun, 1854, thence by descent; Marquess of Linlithgow sale, Christie's, 18 June 1954 (38), repr.: bt. Barber Institute. **Exh:** R.A., Winter 1883 (172); 1938 (73); 1953 (200); Bruges, *L'Art Flamand dans les Collections Britanniques*, 1956 (86). **Lit:** Smith, *Catalogue Raisonné*, 1831, III, No. 331; Waagen, *Treasures of Art*, 1854, III, p. 310; L. Cust, *Van Dyck*, 1905, p. 238, No. 7; G. Glück, *Van Dyck* (*Klassiker der Kunst*), 1931, mentioned under No. 215. Painted during the artist's Italian period, 1622–27. A related composition with a third figure was etched by van Dyck and Vorsterman, the original of which is probably the picture repr. by Glück, *op. cit.*, No. 215 (Virnich coll., Bonn).
Lent by the Barber Institute of Fine Arts, the University of Birmingham.

CORNELIS BEGA (1631/2–1664)

134 A Tavern Scene ★

Canvas. 15⅛ × 13¼ in. Signed and dated: *C. Bega 1662.* **Coll:** Mrs. Bullock sale, Christie's, 12 January 1942 (48): bt. Nicholson; acquired by F. D. Lycett Green in 1943 and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 782, Pl. 52). **Exh:** York, *Lycett Green Collection*, 1955 (61). **Lit:** Ed., *Burl. Mag.*, XCVII, 1955, p. 99, Fig. 2; *York Gallery Review*, 30, 1955, p. 311, repr. The model for the woman recurs in a *Tavern Scene* by Bega of 1663 at Frankfurt.
Lent by the York City Art Gallery.

GALLERY VII

GIOVANNI BATTISTA TIEPOLO (1696–1770)

135 The Harnessing of the Horses of the Sun ★

Canvas. 38⅝ × 29 in. **Coll:** bt. by John Bowes in Paris before 1877 (*Handbook*, No. 51). **Exh:** last at R.A., Winter 1954 (488), with previous references. **Lit:** A. L. Mayer, *Zeitschrift für Bildende Kunst*, N.S. XXIII, 1912, p. 99; A. Morassi, *Le Arti*, XX, 1941–42, p. 265, Fig. 17; idem, *Tiepolo*, 1955, pp. 13–14, 143–4, No. 13. Generally regarded as a sketch for the oval ceiling of the Archinti Palace in Milan, decorated by Tiepolo in 1731 and destroyed in 1944. A sketch of the same subject in the Vienna Academy (exh: Venice, *Tiepolo*, 1951 (24)) appears also to be connected with the ceiling (cf. Morassi, 1941, who considers that it succeeds No. 135), although this relationship is doubted in the 1954 exhibition catalogue. A large drawing in the British Museum (repr., *Burl. Mag.*, XXXI, 1917, p. 228), though of horizontal format, is close to the Vienna example. Sack (*Tiepolo*, 1910, I, No. 333) lists a second drawing.

Lent by the Bowes Museum, Barnard Castle.

NORTH ITALIAN SCHOOL (18th Century)

136 Hagar, Ishmael and the Angel

Canvas. 15 × 12½ in. **Coll:** Archibald McLellan, by whom bequeathed to the Gallery, 1854. In the McLellan collection as Tiepolo, which attribution is clearly wrong.

Lent by the Glasgow Museums and Art Galleries.

POMPEO BATONI (1708–1787)

137 Teresa Caracciolo, Duchess Sforza Cesarini

Canvas. 38½ × 28½ in. **Coll:** with Colnaghi, from whom bt. by the Gallery, 1961 (No. P. 37'61). A related portrait by Batoni of Gaetani II Sforza Cesarini, Duke of Segni, dated 1765, is now at Melbourne. No. 137 almost certainly represents his first wife, who died in 1765.

Lent by the Birmingham City Museum and Art Gallery.

GIOVANNI BATTISTA PITTONI (1687–1767)

138 St. Prosdocimus baptising St. Daniel

Canvas. 21¾ × 16 in. **Coll:** anon. sale, Christie's, 15 July 1957 (65) as Ricci; with Arcade Gallery, from whom bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1957 (*Catalogue*, No. 899, Pl. 33). **Exh:** R.A., Winter 1960 (448). **Lit:** M. Goering,

Mitteilungen der Kunsthistorisches Institutes in Florenz, IV, 1934, p. 240, Fig. 23; R. Pallucchini, *I Disegni di Giambattista Pittoni*, 1945, No. 114; *York Gallery Review*, 40, 1957, p. 394, repr. cover. Related to the altarpiece of this subject in the Museo Civico, Padua, attributed to Pittoni by Goering and unconvincingly by N. Ivanoff (*Bollettino del Museo Civico, Padua*, 1954, p. 158, note II) to Bortoloni. Pallucchini compares the figure of the woman and child at the bottom of the stairs on the right to a drawing by Pittoni of a young beggar woman and child (private coll., Padua). The figure of St. Prosdocimus appears to be based (in reverse) on the design for the figure of St. Paul in Pittoni's altarpiece of 1723 in S. Corona, Vicenza. St. Prosdocimus was Bishop of Padua; St. Justina of Padua stands at the left.
Lent by the York City Art Gallery.

PIERRE-HUBERT SUBLEYRAS (1699–1749)

139 A Papal Ceremony

Canvas. 17⅝ × 14⅛ in. (painted oval). **Coll:** with Julius Weitzner, from whom bt. by the Gallery, 1961. The scene of this sketch is unidentified.
Lent by the Birmingham City Museum and Art Gallery.

GIOVANNI PAOLO PANINI (*c.* 1692–?1765)

140 Roman Ruins with the Arch of Titus

Canvas. 29 × 39 in. **Coll:** Mrs. Hunt; Miss Brooke Hunt; Countess of Carrick sale, Sotheby's, 14 June 1939 (124): bt. Gooden and Fox for Ernest Cook, who bequeathed it to the Gallery through the N.A.C.F., 1955. Companion to No. 142.
Lent by the Sunderland Museum and Art Gallery.

GAETANO GANDOLFI (1734–1802)

141 The Adulteress brought before Christ

Canvas. 37 × 44 in. **Coll:** Prof. S. Romano, Florence, in 1935; anon. sale, Sotheby's, 14 June 1961 (78), repr.: bt. by the Gallery with the assistance of the Victoria and Albert Museum. **Exh:** Bologna, *Settecento Bolognese*, 1935 (room 9, No. 9). **Lit:** *Leeds Art Calendar*, 48, 1961, p. 3.
Lent by the Leeds City Art Gallery.

GIOVANNI PAOLO PANINI (*c.* 1692–?1765)

142 Roman Ruins

Canvas. 29 × 39 in. **Coll:** see the companion, No. 140. The present picture was lot 123 in the 1939 sale.
Lent by the Sunderland Museum and Art Gallery.

GALLERY VII

LUCA GIORDANO (1632–1705)

143 The Triumph of Judith

Canvas. 28×40¾ in. **Coll:** bt. by John Bowes in Paris at the sale of the Conde de Quinto's (d. 1860) pictures, 1862 (*Handbook*, No. 20). **Exh:** Newcastle, Hatton Gallery, *Pictures from the Bowes Museum*, 1960 (5). A *bozzetto* for the ceiling of the Cappella del Tesoro, Certosa di San Martino, Naples, which was finished in 1704. Denis Mahon has pointed out that a pair of sketches for the same composition were lent by Wildenstein, New York, to the Ringling Museum, Sarasota, *Baroque Painters of Naples*, 1961 (35 and 36, repr.); and that a pair of similar canvases, apparently of less good quality, were published by A. Venturi (*Studi dal Vero*, 1927, p. 386, Figs. 262 and 263) as in the Treccani collection, Milan.

Lent by the Bowes Museum, Barnard Castle.

PIERRE-HUBERT SUBLEYRAS (1699–1749)

144 Lord Walpole

Canvas. 38½×29¼ in. Signed: *P. Subleyras Pinxt.* **Coll:** M. L. Meyer, Avon Castle; with Tooth, 1954; bt. by Leeds, 1957. **Exh:** Tooth, *The Grand Tour*, 1954 (19); R.A., Winter 1954 (380). Horatio, 4th Baron Walpole of Walpole and 2nd of Wollerton (1723–1809), a nephew of the Prime Minister, became 1st Earl of Orford of the 2nd creation in 1806. He married Lady Rachel Cavendish, third daughter of the 3rd Duke of Devonshire. The portrait is supposed to have been painted in Naples when Walpole was making the Grand Tour and must be among Subleyras' latest works.

Lent by Temple Newsam House, Leeds.

FRANCESCO ZUCCARELLI, R.A. (1702–1788)

145 A Classical Landscape

Canvas. 42×48 in. **Coll:** Sir Neville Cunliffe; bt. by the Gallery, 1927.

Lent by the Williamson Museum and Art Gallery, Birkenhead.

HUBERT ROBERT (1735–1808)

146 A Loggia of the Villa Albani

Canvas. 48¼×40⅞ in. **Coll:** Camille Groult; with Agnew, from whom bt. by the Gallery with the assistance of the N.A.C.F., 1954 (*Catalogue*, No. K. 2401, Pl. 61). Among other versions of this scene is a drawing in the Musée de Besançon. They date from Robert's visit to Rome with Fragonard and the Abbé de Saint-Non in *c.* 1760. Cardinal Allesandro Albani, whose villa is probably represented, was a patron of contemporary artists and was renowned for his collection of classica antiquities, part of which had already been acquired by Clement XII as a foundation for the Capitoline Museum.

Lent by the Bristol City Art Gallery.

Attributed to ANTONIO AMOROSI (*c.* 1660–after 1736)

147 A Peasant Family

Canvas. 50¼×69½ in. **Coll:** Earl of Listowel in 1854; anon. sale, Christie's, 1 April 1960 (63), as Ceruti: bt. for the Gallery. **Exh:** Manchester, *Art Treasures*, 1857 (783). **Lit:** Waagen, *Treasures of Art*, 1854, II, p. 311. Attributed in the 19th century to Velasquez. It is by the same hand as the *Famiglia di Burrini* in the Bologna Gallery, in which the same woman, baby and youth appear. The Bologna picture was ascribed to Pierleone Ghezzi by Longhi. The Gallery prefers an attribution to Amorosi, associating No. 147 with pictures repr. in Voss (*Malerei des Barock in Rom*, pp. 398–9, 401) as Amorosi, in one of which the same model as the old man in the Newcastle picture appears. Some paintings formerly ascribed to Amorosi have, however, been reattributed to Bernard Keil (cf. R. Longhi, *Critica d'Arte*, III, 1938, pp. 121 ff.).

Lent by the Hatton Gallery, King's College, Newcastle upon Tyne (University of Durham).

DOMENICO FETI (1589–1623)

148 A Comedian

Canvas. 17½×14 in. **Coll:** Ernest Innes, who presented it to the Gallery through the N.A.C.F., 1930 (*Illus. Guide*, Pl. XIII). **Lit:** *Manchester Annual Report*, 1930, Pl. II. Related to a three-quarter length portrait of the same sitter holding a mask, known from examples in the Hermitage and in the Accademia, Venice. A bust version, closer in composition to No. 148, was sold at Vienna (Dorotheum), 30 January 1928 (81). The traditional identification of these portraits with the actor, Giovanni Gabrielli, appears to be based on the inconclusive evidence of an engraving by Agostino Carracci (Bartsch, XVIII, p. 120, No. 153). Pamela Askew, in an unpublished thesis (Ph.D., London, 1954) on Feti, suggests that they represent Tristano Martinelli, the most successful actor of the time, who was in his sixties when the original portrait was probably executed.

Lent by the Manchester City Art Gallery.

MARCO RICCI (1676–1729)

149 A Landscape with a Waterfall

Canvas. 38×46 in. **Coll:** among a group of eighteen canvases by Marco Ricci acquired in Venice by the 4th Viscount Irwin, 1706–7; by

descent to Earl of Halifax, who presented it to Leeds, 1948 (*Catalogue*, p. 59, No. 5). **Lit:** *Leeds Art Calendar*, 43, 1959, p. 19, repr. This and No. 151 were probably painted shortly before their acquisition by Lord Irwin.
Lent by Temple Newsam House, Leeds.

CORRADO GIAQUINTO (*c.* 1699–1765)

150 **Mars, Venus and Cupids**

Canvas. 60¼×45¼ in. **Coll:** bt. by John Bowes in Paris at the sale of the Conde de Quinto's (d. 1860) pictures, 1862 (*Handbook*, No. 568). **Exh:** Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (24).
Lent by the Bowes Museum, Barnard Castle.

MARCO RICCI (1676–1729)

151 **A Seascape with Figures on a rocky Coast.**

Canvas. 38×46 in. **Coll:** as No. 149 (*Catalogue*, p. 60, No. 8). **Lit:** F. del Croix, *Commentari*, VIII, 1957, p. 19, Pl. XXXIX. Probably painted shortly before 1706.
Lent by Temple Newsam House, Leeds.

GIUSEPPE MARIA CRESPI (1665–1747)

152 **A Girl holding a Dove** ★

Canvas. 24¾×19 in. **Coll:** G. L. Durlacher sale, Christie's, 8 July 1938 (64): bt. Gooden and Fox for Ernest Cook, who bequeathed it to the Gallery through the N.A.C.F., 1955 (*Catalogue*, p. 42, No. 112'55, Pl. 21). **Exh:** Agnew, *Pictures from Birmingham*, 1957 (31); R.A., Winter 1960 (433); Paris, Petit Palais, *Peinture Italienne au XVIII^{e} Siècle*, 1960 (203). **Lit:** T. Borenius, *Studio*, CII, 1931, pp. 223, 228, repr.; *Burl. Mag.*, XCIX, 1957, p. 132, Fig. 27. Dated by Mahon (*Catalogue*, R.A. exhibition) well after 1700 and noted as showing a kinship with the works of Crespi's pupil, Piazzetta. An earlier date of *c.* 1700 is preferred in the *Peinture Italienne* exhibition. Other versions are in the City Art Museum, St. Louis, U.S.A., and in the Kress Foundation.
Lent by the Birmingham City Museum and Art Gallery.

FRANCESCO SOLIMENA (1657–1747)

153 **The Nativity**

Canvas. 40⅛×40 in. **Coll:** with Colnaghi, from whom bt. by the Gallery with the assistance of the Ministry of Education, 1961.
Lent by the Northampton Museums and Art Gallery.

GALLERY VII

JAN VAN GOYEN (1596–1656)

154 A River Estuary ★

Wood. 15×24½ in. Signed and dated: *VG 1639.* **Coll:** Ernest Kennedy, 1888; S. E. Kennedy sale, Christie's, 6 July 1917 (14): bt. Agnew; Hon. Evan Charteris; Sir Gervase Beckett; bt. by the Museum with the assistance of the N.A.C.F., 1958. **Exh:** R.A., Winter 1888 (62); Guildhall, 1903 (145); Leiden and Arnhem, *Van Goyen*, 1960 (22). **Lit:** Hofstede de Groot, *Dutch Painters*, 1923, VIII, No. 1109; *Burl. Mag.*, CI, 1959, p. 364, Pl. 62.

Lent by the Castle Museum, Norwich.

PIETER JANSZ SAENREDAM (1597–1665)

155 The Interior of St. Bavo, Haarlem

Wood. 16⅞×13¼ in. Signed and dated: *P. Saenredam. fecit. Anno 1633.* **Coll:** J. B. P. Lebrun, Paris, 1792; William Euing, by whom bequeathed to the Gallery, 1874 (*Catalogue*, No. 383). **Exh:** Rotterdam, *Saenredam*, 1937 (9); Utrecht, *Saenredam*, 1961. **Lit:** Hofstede de Groot, *Oud Holland*, XI, 1893, p. 144; H. Jantzen, *Das Niederländsche Architekturbild*, 1910, No. 402; P. T. A. Swillens, *Saenredam*, 1935, No. 61, Pl. 94. **Engr:** N. van der Meer (for Lebrun, *Galerie des Peintres Flamands*, I, 1792, p. 70). S. Bavo (Grote Kerk) at Haarlem was built *c.* 1400 (choir) and *c.* 1470 (nave) and remains today much as it appeared in the seventeenth century. Saenredam's preliminary drawing for this picture, dated 11 October 1631, is in the Berlin print room (Swillens, No. 46, Pl. 93). The intermediate cartoon, if it existed, has apparently not survived.

Lent by the Glasgow Museums and Art Galleries.

JAN VAN GOYEN (1596–1656)

156 A Landscape with a Group of Figures

Wood. 20×23 in. Signed and dated: *VG 1633.* **Coll:** Sir Bernard Eckstein sale, Sotheby's, 8 December 1948 (10): bt. Whitbread; acquired by the Gallery in 1954. **Exh:** Sheffield, *Dutch Masterpieces*, 1956 (17); Leiden and Arnhem, *Van Goyen*, 1960 (19); Hull, *17th Century Dutch Painting*, 1961 (31).

Lent by the Sheffield City Art Galleries.

GALLERY VIII

HUBERT ROBERT (1733–1808)

157 An Architectural Composition with a Temple and Obelisk

Canvas. 41¾ × 54 in. Signed and dated: *H. ROBERT Par 1768.* **Coll:** bt. by John Bowes in Paris before 1870 (*Handbook*, No. 273). **Exh:** Glasgow, *18th Century French and British Art*, 1902 (82); Agnew, *Pictures from the Bowes Museum*, 1952 (46); R.A., Winter 1954 (198); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (7). **Lit:** J. Seznec, *Diderot et l'Antiquité*, 1957, p. 109, Pl. 73 (repr. as exemplifying Diderot's opinion of Robert's mistaken —because it lacked *gravitas*— approach to antiquity). There is a companion picture in the Bowes Museum.

Lent by the Bowes Museum, Barnard Castle.

JULIUS CAESAR IBBETSON (1759–1817)

158 A Phaeton in a Storm

Canvas. 26½ × 36½ in. Signed and dated: *Julius Ibbetson Pinx 1798.* **Coll:** included in three anonymous sales at Christie's: 28 May 1914 (128); 12 February 1932 (148); and 12 July 1935 (132); acquired by the Gallery, 1945 (*Catalogue*, p. 39). **Exh:** last at Kenwood, *Ibbetson*, 1957 (25), with previous references. **Lit:** R. M. Clay, *Ibbetson*, 1948, p. 36, Pl. 34. An old label on the back reads: *An Actual Scene. The Honble. Robt. Greville's Phaeton between Port Aberglaslyn and Tan-y-Bleh (Bwlch) in crossing the Mountain Rhge in a Thunderstorm. Painted by Julius Ibbetson who was passer.* This is a romanticised version of a watercolour in the collection of Dr. R. Hemphill. The figure about to place stones behind the wheels of the phaeton is a self-portrait.

Lent by the Leeds City Art Gallery.

WILLIAM HOGARTH (1697–1764)

159 The Distressed Poet ★

Canvas. 25 × 30⅞ in. Signed: *W. Hogarth fec.* **Coll:** said to have been given by Hogarth to Mrs. Draper, Queen Caroline's midwife (J. B. Nichols, *Anecdotes*, 1833, p. 355); Ward sale, 1792: bt. Earl Grosvenor; by descent to 2nd Duke of Westminster; Sir Charles Hyde, who presented it to the Gallery, 1934 (*Catalogue*, p. 73, No. 500'34, Pl. 26, detail). **Exh:** Arts Council, Tate Gallery, *Hogarth*, 1951 (36), with previous references; Manchester, *Hogarth*, 1954 (30); Agnew, *Pictures from Birmingham*, 1957 (21). **Lit:** R. B. Beckett, *Hogarth*, 1949, p. 65, Pl. 82, with bibl.; F. D. Leach, *Ohio University Review*, II,

1960, pp. 5–20, Pl. I. **Engr:** by the artist, 1736. The engraving provides a *terminus ante quem.* The idea for the picture was apparently suggested by some lines in Pope's *Dunciad*, describing the plight of the poet Lewis Theobald, which appear below the first state of the engraving. In the background of the painting but not the engraving is the print of Pope inscribed *HIS HOLINESS with his PRIME MIN.* The book on the table is inscribed *BYSSH* ('s *Art of English Poetry*), and the poet's manuscript *RICHES.*
Lent by the Birmingham City Museum and Art Gallery.

FRANCESCO GUARDI (1712–1793)

160 S. Giorgio Maggiore ★

Canvas. 18¾ × 34½ in. **Coll:** painted for John Ingram, who lived at Palazzo Mignanelli, Rome, and for some time had a palace in Venice; his daughter Margaret, who married John Godfrey; anon. sale (revealed as A. H. Godfrey in N.A.C.F. *Report*), Christie's, 15 March 1929 (89), repr.; with Gooden and Fox; Ernest Cook by 1933; bequeathed by him to the Gallery through the N.A.C.F., 1955. **Lit:** *International Studio*, March 1931, p. 32, repr.; *Leeds Art Calendar*, 31, 1955, pp. 21 ff., repr.; F. Haskell, *Warburg Journal*, XXIII, 1960, pp. 271–2. One of three views of Venice in the spring painted for the English dilettante, John Ingram, possibly *c.* 1774 (the collapse of the *campanile* of S. Giorgio in that year cannot be regarded as a *terminus ante quem*). The view is taken from the Piazzetta; at the left is the eastern end of the Giudecca with the Church of Le Zittelle.
Lent by Temple Newsam House, Leeds.

JEAN-BAPTISTE-SIMEON CHARDIN (1699–1779)

161 A Lady taking Tea ★

Canvas. 31⅞ × 39 in. Signed and dated: *J. S. Chardin 1738.* **Coll:** William Hunter, who bequeathed it to the University, 1783 (J. Laskey, *Hunterian Museum*, 1813, No. 18). **Exh:** last at Kenwood, *Hunterian Collection*, 1952 (4), with previous references. **Lit:** (general): J. Guiffrey, *Chardin*, 1908, No. 23; G. Wildenstein, *Chardin*, 1933, No. 251, Fig. 50, with further bibl. **Engr:** P. Filloeul.
Lent by the University of Glasgow (Hunterian Collection).

CLAUDE-JOSEPH VERNET (1714–1789)

162 Nymphs Bathing

Canvas. 25⅝ × 38½ in. Signed and dated: *I. Vernet, 1771.* **Coll:** probably Baron Robert Fagel, 1771; Greffiers Fagel sale, Coxe, 22 May 1801 (35); Rt. Hon. P. Thompson; bt. by John Bowes, 1840 (*Handbook*, No. 280). **Exh:** probably Salon, 1771 (43 or 44); Glasgow, *French and British Art*, 1902 (12); Agnew, *Pictures from the Bowes Museum*, 1952 (48); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (5). **Lit:** F. Ingersoll-Smouse, *Vernet*, 1926, II, p. 21, No. 932. Probably the picture recorded by Ingersoll-Smouse, *Le Matin: Marine avec Baigneuses*, commissioned by Fagel in 1769 and, with the companion *Coucher de Soleil*, paid for in 1771 (4,800 livres).

Lent by the Bowes Museum, Barnard Castle.

SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

163 A Conversation Piece

Canvas. 21×32½ in. **Coll:** painted for Horace Walpole; Strawberry Hill sale, 18 May 1842 (43): bt. Henry Labouchère, later Lord Taunton; by descent to E. A. V. Stanley; with Ayerst Buttery, 1920, from whom bt. by F. N. Schiller; F. P. Schiller, who bequeathed it to the Gallery, 1946 (*Catalogue*, No. K. 1589, Pl. 8). **Exh:** B.I. 1843 (40); South Kensington, *National Portraits*, 1868 (824); B.F.A.C. 1927 (71); Arts Council, *English Conversation Pieces*, 1946 (17); Plymouth, *Reynolds*, 1951 (29); Birmingham, *Reynolds*, 1961 (34). **Lit:** Leslie and Taylor, *Reynolds*, 1865, I, p. 198; Graves and Cronin, *Reynolds*, 1899, I, p. 276; R. W. Ketton-Cremer, *Horace Walpole*, 1940, pp. 160, 173; E. K. Waterhouse, *Reynolds*, 1941, p. 45. **Engr:** W. Greatbach, 1843; J. Scott, 1865. The three sitters, friends of Horace Walpole, are the Hon. Richard Edgcumbe, later 2nd Lord Edgcumbe (drawing at the table), George Williams (seated behind) and George Selwyn. They are seen in the library at Strawberry Hill. Sittings took place in 1759 (Williams and Selwyn) and 1760 (Edgcumbe). Walpole paid £21 for the portrait (date unspecified) and mentioned it in a letter to Montague, 30 December 1761, lamenting Edgcumbe's death. Edgcumbe, according to Leslie and Taylor (*op. cit.*, p. 48), was among the first to appreciate Reynolds.

Lent by the Bristol City Art Gallery.

THOMAS GAINSBOROUGH, R.A. (1727–1788)

164 A View near the Coast

Canvas. 32×42½ in. **Coll:** possibly anonymous sale (Williams), Christie's, 23 April 1831 (86): bt. Pinney; F. V. Stopford sale, Christie's, 18 July 1941 (96): bt. Gooden and Fox; bt. by the Gallery, with the assistance of the N.A.C.F., 1941. **Exh:** Norwich, *East Anglia and the Netherlands*, 1954 (31); Rotterdam, *Engelse Landschapschilders*, 1955 (32); Leicester, *British Landscape Painting*, 1956 (7); British Council, Canada and America, *British 18th Century Painting*, 1957 (14). **Lit:** E. K. Waterhouse, *Gainsborough*, 1958, No. 838, Pl. 25. A work

belonging to Gainsborough's Ipswich period, dated by Waterhouse before 1755.
Lent by the Christchurch Mansion, Ipswich.

ANTON RAPHAEL MENGS (1728–1779)

165 **Portrait of the Artist**

Wood. 29×22¼ in. Inscribed on the back (in capitals): *Ritratto d'Antonio Raffaelo Mengs fatto da lui medesimo per Lord Nassau Conte di Cowper in Firenze l'anno 1774.* **Coll:** painted for 3rd Earl Cowper; by descent to Lady Desborough, Panshanger; sale, Christie's, 16 October 1953 (92): bt. for the Gallery. **Exh:** last at R.A., Winter 1960 (177), with previous references. Painted in Florence on Mengs' journey from Rome to Madrid. The sketch on the easel is probably for the *Perseus and Andromeda* in the Hermitage, finished in 1779. A similar portrait without the sketch is in the Prado; other self-portraits, in different poses, are at Berlin, Dresden, Florence (also 1774), Leningrad and Lyons.
Lent by the Walker Art Gallery, Liverpool.

GEORGE STUBBS, A.R.A. (1724–1806)

166 **Molly Longlegs with a Jockey** ★

Canvas. 40×50 in. Signed: *Geo Stubbs pinxit.* Inscribed: *Molly Long-legs.* **Coll:** Sir Walter Gilbey in 1885; by descent to Tresham Gilbey; his sale, Christie's, 30 May 1947 (82), repr.; Hutchinson House; sale, Christie's, 20 July 1951 (124); bt. Agnew; presented to the Gallery by Lewis's Ltd., 1951. **Exh:** Society of Artists, 1762 (112); Vokins, *Stubbs*, 1885 (26); Grosvenor Galleries, *Sports*, 1890 (47); Agnew, *Walker Art Gallery Acquisitions*, 1955 (25); Whitechapel, *Stubbs*, 1957 (17). **Lit:** Sir W. Gilbey, *Stubbs*, 1898, pp. 164–5. Molly Longlegs (by Brabraham out of a foxhunting mare) was bred in 1753 by Mr. Greville, grandfather of the political diarist, Charles Greville. She was the dam of "Young Merlin", winner of many races for Mr. Greville.
Lent by the Walker Art Gallery, Liverpool.

FRANCESCO TREVISANI (1656–1746)

167 **Cardinal Pietro Ottoboni**

Canvas. 52⅞×38¾ in. Signed and inscribed (on letter): *All Em^{mo} Rev^{mo} Sig^{re} il Sig Card Otthoboni Vicecan Per Francesco Trevisani.* **Coll:** Cardinal Ottoboni's collection was sold at his death in Rome, 1740; bt. by John Bowes, Bologna, 1874 (*Handbook*, No. 70). **Exh:** Agnew, *Pictures from the Bowes Museum*, 1952 (3); Rome, *Il Settecento a Roma*,

1959 (624); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (23). **Lit:** E. K. Waterhouse, *Burl. Mag.*, XCV, 1953, p. 123, Fig. 4; H. Honour, *Leeds Art Calendar*, 26, 1954, p. 18, repr. The sitter, formerly wrongly identified as Pope Alexander VIII, is his great-nephew (1667–1740), who was raised to the purple and made vice-chancellor in 1689. No. 167 was probably painted soon afterwards and is close to the official engraved portrait by Baciccia.
Lent by the Bowes Museum, Barnard Castle.

JOHANN ZOFFANY, R.A. (1734/5–1810)

168 **Astley Bransby as Aesop, William Parsons as the Old Man, and Watkins as the Servant in 'Lethe'** ★

Canvas. 39½×49 in. **Coll:** Robert Alexander sale, Christie's, 7 March 1776 (76); Sir George Beaumont in 1814; Beaumont Trustees sale, Sotheby's, 30 June 1948 (53); with Roland, Browse and Delbanco, from whom bt. by the Gallery, 1948 (*Catalogue*, pp. 157–8, No. P. 39'48). **Exh:** B.I. 1814 (124); South Kensington, *National Portraits*, 1868 (783); Grosvenor Galleries, 1888 (120); Leicester, 1939; Birmingham, *Painters and the Theatre*, 1949 (198); Port Sunlight, *Art and the Theatre*, 1949 (266); Arts Council, *Zoffany*, 1960 (15). **Lit:** Manners and Williamson, *Zoffany*, 1920, p. 313; A. C. Sewter, *Burl. Mag.*, LXXIV, 1939, p. 127, repr.; R. Mander and J. Mitchenson, *Artist and the Theatre*, 1955, pp. 13–19, 21, repr. **Engr:** John Young (mezzotint), 1788. "Lethe" was written by David Garrick and first produced at Drury Lane in 1740. It was revived in 1766 by "Command of their Majesties" with the cast depicted here. A study for the head and shoulders of Parsons (exh., *Society of Artists*, 1766) is now in the Garrick Club collection (No. 475). A companion picture, with Garrick as Lord Chalkestone, is at Birmingham.
Lent by the Birmingham City Museum and Art Gallery.

HENRY ROBERT MORLAND (1716–1797)

169 **The Fair Nun Unmasked** ★

Canvas. 30×25 in. (painted oval). **Coll:** Mrs. Berryman; with Roland, Browse and Delbanco, from whom bt. by the Gallery, 1948 (*Catalogue*, p. 50). **Exh:** Birmingham, *Painters and the Theatre*, 1949 (106). **Lit:** *Leeds Art Calendar*, 5, 1948, p. 3, repr. **Engr:** J. Wilson (mezzotint, with couplet from Pope's *Rape of the Lock*). A picture by Morland with the title of *A Lady in a Masquerade Habit*, possibly to be identified with No. 169, was exhibited at the Free Society, 1769 (165) and 1774 (198). Other versions exist, one of which is in the collection of the Hon. Mrs. Ionides.
Lent by the Leeds City Art Gallery.

PHILIP REINAGLE, R.A. (1749–1843)

170 Flowers and Hummingbirds

Canvas. 46×58 in. Signed and dated: *P. Reinagle 1796.* Coll. J. A. D. Shipley; bequeathed in 1909 (*Catalogue*, No. 469).
Lent by the Shipley Art Gallery, Gateshead.

GEORGE STUBBS, A.R.A. (1724–1806)

171 A Green Monkey ★

Wood. 27⅝×22½ in. Signed and dated: *Geo: Stubbs 1798.* Coll: artist's sale, Coxe, 27 May 1807 (70); T. Humphrey Ward, 1907; bt. by the Gallery, 1950. Exh: R.A. 1799 (177); for subsequent references, cf. Whitechapel, *Stubbs*, 1957 (56); Paris, *Age of Elegance*, 1959 (208).
Lent by the Walker Art Gallery, Liverpool.

LUIS MENENDEZ (1716–1780)

172 A Still Life with Lemons ★

Canvas. 14⅝×19¾ in. Signed: *L.M*^{z}. Coll: with Matthiesen, 1943, from whom bt. by F. D. Lycett Green and presented to the Gallery through the N.A.C.F., 1955 (*Catalogue*, No. 774, Pl. 87). Exh: York, *Lycett Green Collection*, 1955 (52). A picture in the Springell collection is cited as a pair (exh: R.A., Winter 1954 (345); dimensions reversed in catalogue).
Lent by the York City Art Gallery.

JOHANN ZOFFANY, R.A. (1734/5–1810)

173 Charles Towneley in his Sculpture Gallery ★

Canvas. 50×40 in. Coll: by descent to M. H. Towneley-O'Hagan, 3rd Lord O'Hagan; his sale, Christie's, 19 May 1939 (92), repr.: bt. Vicars, for Burnley Corporation. Exh: R.A., 1790 (191); for subsequent references, see R.A., Winter 1951 (108); R.A., Winter 1955 (406); Rome, *Il Settecento a Roma*, 1959 (691); Arts Council, *Zoffany*, 1960 (23). Lit: J. T. Smith, *Nollekens and his Times*, 1828 (1949 edn., p. 126); Manners and Williamson, *Zoffany*, 1920, pp. 121–4, 223; Saxl and Wittkower, *English Art and the Mediterranean*, 1948, p. 58, repr. Engr: W. H. Worthington. Charles Towneley (1737–1805), the well-known collector of antiquities, is portrayed in his house in Park Street (now Queen Anne's Gate) surrounded by specimens of his collection, which according to Nollekens were united in one room for the portrait. He is seen talking to M. d'Hancarville; in the background are Charles Greville and Thomas Astle. At Towneley's death his collection was bought by the British Museum for £20,000.
Lent by the Burnley Art Gallery and Museum.

GALLERY VIII

PIERRE-HENRI DE VALENCIENNES (1750–1819)

174 A Moonlit Landscape with a Cemetery

Canvas. 13×16½ in. **Coll:** Vicomte de l'Espine; John Bowes by *c.* 1870–80 (*Handbook*, No. 417). **Exh:** Toulouse, Musée Paul-Dupuy, *Valenciennes*, 1956 (108).

Lent by the Bowes Museum, Barnard Castle.

SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

175 Mrs. Luther ★

Canvas. 30×25 in. (painted oval). **Coll:** General Sir James Willoughby Gordon (a label on the stretcher reads, *This picture of Mrs. Luther is for Sir Henry Gordon*); by descent to 6th Lord Burgh and sold at Northcourt, 1938; with Vicars, from whom bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery, 1941 (*Catalogue*, p. 119, No. 952'39). **Exh:** Birmingham, *Reynolds*, 1961 (43). **Lit:** Graves and Cronin, *Reynolds*, 1899, II, p. 598. Levina Bennet, wife of John Luther of Myles, sat for her portrait in June 1766. It was paid for (£25) 4 November 1768.

Lent by the Birmingham City Museum and Art Gallery.

FRANÇOIS BOUCHER (1703–1770)

176 A Landscape with a Watermill ★

Canvas. 35¾×46½ in. Signed and dated: *f. Boucher 1743.* **Coll:** date of acquisition by John Bowes not recorded (*Handbook*, No. 486). **Exh:** Agnew, *Pictures from the Bowes Museum*, 1952 (49); R.A., Winter 1954 (476); Arts Council (touring exh.), *Paintings from the Bowes Museum*, 1959 (4). **Lit:** A. Brookner, *Connoisseur*, CXXXV, 1955, p. 43, Pl. 7.

Lent by the Bowes Museum, Barnard Castle.

GALLERY IX

JOHN CONSTABLE, R.A. (1776–1837)

177 Golding Constable's Flower Garden

Canvas. 13×20 in. **Coll:** Sir Cuthbert Quilter sale, Christie's, 26 June 1936 (18): bt. Gooden and Fox; Ernest Cook, by whom presented to Ipswich through the N.A.C.F., 1955. Companion to No. 179.

Lent by Christchurch Mansion, Ipswich.

JOHN CONSTABLE, R.A. (1776–1837)

178 Mrs. Tuder

Canvas. 30×25 in. **Coll:** by descent in the family to J. Tuder Hereford; his sale, Sotheby's, 13 May 1953 (54): bt. Huett; with Leger, from whom bt. by Barnsley with the assistance of the Ministry of Education, 1959. **Lit:** *Connoisseur*, CXXXII, 1953, p. 18, repr.; *Museums Journal*, 1959 (9), p. 204, Pl. 54. Constable painted portraits of Mrs. Tuder, her daughter Mrs. Edwards and a family friend, Dr. Walker, in *c.* 1818, the latter portrait being signed and dated that year. All three portraits descended to Mr. Tuder Hereford.

Lent by Cannon Hall, Cawthorne, Barnsley.

JOHN CONSTABLE, R.A. (1776–1837)

179 Golding Constable's Kitchen Garden ★

Canvas. 13×20 in. **Coll:** Sir Cuthbert Quilter sale, Christie's, 26 June 1936 (19): bt. Gooden and Fox; Ernest Cook, by whom bequeathed to Ipswich through the N.A.C.F., 1955. Companion to No. 177. Golding Constable, the father of the artist, lived at East Bergholt, Suffolk, where he had built himself a house. Painted *c.* 1810.

Lent by Christchurch Mansion, Ipswich.

GEORGE MORLAND (1757–1804)

180 A Calm off the Coast of the Isle of Wight ★

Wood. 10⅞×16 in. Signed: *G. Morland pinx.* **Coll:** T. M. Whitehouse sale, Christie's, 29 March 1890 (71): bt. by the Gallery (*Catalogue*, No. 105, Pl. 5 B). **Exh:** Arts Council, Tate Gallery, *Morland*, 1954 (33). Probably painted in 1799 when Morland had settled in the Isle of Wight.

Lent by the Leicester Museums and Art Gallery.

JOHN SELL COTMAN (1782–1842)

181 The Baggage Wagon ★

Wood. 17×14 in. **Coll:** Cotman sale, 10 ff. September 1834 (111): bt. P. Squires; J. J. Cotman, who bt. it on the death of Squires' widow

in 1864 and bequeathed it to the Museum, 1899 (*Catalogue*, No. 33). Exh: last at Agnew, *Crome and Cotman*, 1958 (62), with previous references. Lit: S. C. Kaines Smith, *Cotman*, 1926, pp. 45, 91, 99, 136, 138, 165; S. D. Kitson, *Cotman*, 1937, pp. 271, 2; V. Rienaecker, *Cotman*, 1953, p. 27, 33, 49, Pl. 44; for further bibl. see Agnew, 1958 (62). Dated by Rienaecker *c.* 1828.

Lent by the Castle Museum, Norwich.

JOHN SELL COTMAN (1782–1842)

182 From my Father's House at Thorpe ★

Canvas. 27×36½ in. Dated: *JanY 18, 1842.* Coll: Mr. Boswell; Rev. George Minns, who presented it to the Museum through the East Anglian Society, 1894 (*Catalogue*, No. 37). Exh: last at Whitworth, Manchester, *Norwich School*, 1961 (24), with previous references. Lit: (general): S. D. Kitson, *Cotman*, 1937, pp. 4, 359, 362, Pl. 156; V. Rienaecker, *Cotman*, 1953, pp. 31, 32, 35, Pl. 107; for further bibl. see Whitworth, 1961 (24). Engr: M. E. Cotman (lithograph), 1847. The painting is partly based on an actual view of the valley of the Yare at Thorpe, just outside Norwich, but the grandeur of the scene has been heightened by an imaginative reorganisation of the composition. Presumably the artist did no further work on it after 18 January 1842, and the painting remained unfinished at his death in July. A watercolour of the subject by J. J. Cotman is in the Whitworth Art Gallery and two related black chalk sketches are in the British Museum.

Lent by the Castle Museum, Norwich.

JOHN CROME (1768–1821)

183 St. Martin's Gate, Norwich

Wood. 20×15 in. Coll: S. Coleman in 1821; Rev. H. Coleman by 1878; G. N. Stevens sale, Christie's 14 June 1912 (78): bt. Agnew; Miss Faith Moore by 1921; with Gooden and Fox; Ernest Cook, who bequeathed it to the Museum through the N.A.C.F., 1955. Exh: last at Whitworth, Manchester, *Norwich School*, 1961(8), with previous references. Lit: W. F. Dickes, *Norwich School*, 1905, p. 60; Collins Baker, *Crome*, 1921, pp. 27, 41–2, 55, 161, Pl. XIII; idem, *Burl. Mag.*, XXXVIII, 1921, p. 254, repr. Several views of the river Wensum at St. Martin's Gate were exhibited by Crome at the Norwich Society between 1807 and 1816. One of these, now in the collection of the Hon. James Bruce, is close in composition but is apparently earlier than No. 183, which is dated *c.* 1812 by Collins Baker.

Lent by the Castle Museum, Norwich.

JOHN CONSTABLE, R.A. (1776–1837)

184 The Vale of Dedham ★

Canvas. 15½×22 in. Dated: *5 Sep^{r} 1814.* **Coll:** J. N. Drysdale; with Tooth, from whom bt. by the Gallery, 1934 (*Catalogue*, p. 24). **Exh:** Manchester, *Constable*, 1956 (23). **Lit:** Philip Hendy, *Apollo*, XXXV, 1942, pp. 36, repr., 38; R. B. Beckett, *Burl. Mag.*, XCVIII, 1956, p. 18, Fig. 22. A sketch for a painting (now at Boston, U.S.A.) intended to be given as a wedding present by the bridegroom, Thomas Fitzhugh, to his bride, Miss Godfrey of Old Hall. The view, which looks south across the Stour Valley to Langham Church, was probably taken from the grounds of Old Hall. In the finished picture a cart and horses were added. Sketches for this (24 October 1814) as well as a study for the composition (9 October) are in the Victoria and Albert Museum.

Lent by the Leeds City Art Gallery.

J. M. W. TURNER, R.A. (1775–1851)

185 The Wreck Buoy ★

Canvas. 36½×48½ in. **Coll:** H. A. J. Munro of Novar sale, Christie's, 11 May 1867 (177): bt. Agnew; John Graham sale, Christie's, 30 April 1887 (91): bt. Agnew; George Holt, 1888; bequeathed to Liverpool by Miss E. G. Holt, 1945. **Exh:** first at R.A., 1849 (81); for subsequent references see R.A., Winter 1934 (656), *Commem. Cat.*, 378. **Lit:** (general): A. J. Finberg, *Turner*, 1939, pp. 425, 510; for further bibl. see R.A. 1934, *Commem. Cat.*, 378. **Engr:** for Wedmore, *Turner and Ruskin*, 1900. Believed by Finberg to have been painted at about the time of the *Shoeburyness Fishermen*, *c.* 1808–9; when exhibited at the R.A. in 1849 it was reworked by Turner in his latest manner. Munro of Novar, who then owned the picture, is said to have watched the artist transforming it for six days (cf. Thornbury, *Turner*, 1877, pp. 105, 581).

Lent by the Walker Art Gallery, Liverpool.

PATRICK NASMYTH (1787–1831)

186 The Homestead

Wood. 11½×15½ in. Signed and dated: *Pat^{k} Nasmyth 1828.* **Coll:** J. E. Fordham sale, Christie's, 9 April 1910 (125): bt. Agnew; Barnet Lewis sale, Christie's 28 February 1930 (139): bt. Gooden and Fox; Ernest Cook; bequeathed to the Gallery, through the N.A.C.F., 1955. **Exh:** R.A., Winter 1878 (69).

Lent by the Darlington Museum and Art Gallery.

WILLIAM ETTY, R.A. (1787–1849)

187 John Harper

Board. 19¾ × 15¼ in. **Coll:** Harper family sale, September 1918: bt. by A. Laws, Brighton, from whom bt. by York, 1919. **Exh:** Stedelijk Museum, Amsterdam, *British Art*, 1936 (35); British Council, Louvre, *Peinture Anglaise*, 1938 (43); York, *Etty Centenary*, 1949 (71); Arts Council, *Yorkshire Artists*, 1951 (5); Dijon, *Peintures Anglaises*, 1957 (25). **Lit:** C. Norris, *Connoisseur*, XCVIII, 1936, pp. 147, 150, repr.; *York Gallery Review*, 8, 1949, p. 92, repr.; B. Nicolson, *Burl. Mag.*, XCII, 1950, p. 25, Fig. 23; D. Farr, *Etty*, 1958, No. 153, Pl. 75a. Showing the influence of Etty's master, Lawrence, this portrait was probably painted in 1841 when Etty was staying with the Harpers in York. John Harper (1809–42), an architect employed by the Duke of Devonshire at Bolton Abbey and the designer of the Collegiate School in York, was a close friend of Etty. He died of malaria on a journey to Naples.

Lent by the York City Art Gallery.

RICHARD PARKES BONINGTON (1801/2–1828)

188 The Abbey of St. Bertin, St. Omer. ★

Canvas. 24 × 19½ in. **Coll:** probably the artist's sale, Sotheby's, 29–30 June 1829 (114); bt. Colnaghi for W. Twopenny (according to an old label on the back of the picture); James Orrock; bt. by the Gallery, 1907 (*Catalogue*, No. 16, repr.). **Exh:** last at Arts Council, Tate Gallery, *Romantic Movement*, 1959 (32), with previous references. **Lit:** *Burl. Mag.*, XI, 1907, p. 384, repr.; A. Dubuisson, *Bonington*, 1924, p. 28, repr.; R. Edwards, *Burl. Mag.*, LXXI, 1937, p. 36, Pl. C; A. Shirley, *Bonington*, 1940, p. 90; S. Race, *Notes on the Boningtons, Nottingham*, 1950, p. 22. A label on the back states that "Samuel Prout said at the sale (i.e. 1829) that he was present when it was painted". A date of 1823 has generally been accepted, but this is uncertain as both Bonington and Prout were in Northern France in other years as well.

Lent by the Castle Museum and Art Gallery, Nottingham.

G. F. WATTS, O.M., R.A. (1817–1904)

189 Portrait of the Artist

Canvas. 22½ × 15½ in. **Coll:** Mrs. Michael Chapman, by whom presented to the Gallery. **Exh:** Arts Council, Tate Gallery, *Watts*, 1954 (1), with previous references. **Lit:** M. S. Watts, *Watts*, 1912, I, p. 26, repr.; for further bibl., see Arts Council, *Watts*, 1954. According to

the artist's recollection this portrait was painted in 1834, i.e. when he was seventeen and the year before he was admitted to the R.A. Schools.
Lent by the Watts Gallery, Compton, near Guildford.

DAVID COX (1783–1859)

190 Rhyl Sands

Canvas. 18×24½ in. **Coll:** probably one of the four oil paintings of Rhyl sold at the David Cox, junior, sale, Christie's, 3 May 1873; G. C. Potter sale, Christie's, 22 March 1884 (11): bt. Agnew; T. T. Blair, who bequeathed it to the Gallery, 1917. **Exh:** last at Birmingham, *Cox Centenary*, 1959 (122), with previous references. **Lit:** Trenchard Cox, *David Cox*, 1947, pp. 98, 106, repr. Probably painted in the summer of 1854. Another oil sketch belongs to Lord Clwyd (exh., Birmingham, 1959, No. 123) and a larger picture of the subject, signed and dated 1854–55, is at Birmingham.
Lent by the Manchester City Art Gallery.

JOHN MIDDLETON (1827–1856)

191 A Landscape with Pollards ★

Canvas. 19¼×23¼ in. **Coll:** Dr. C. B. M. Smith; bt. by the Museum, 1938. **Exh:** last at Whitworth, Manchester, *Norwich School*, 1961 (33), with previous references. **Lit:** F. Hawcroft, *Saturday Book*, 1956, pp. 40, 41, repr. The painting is unfinished, perhaps because the artist's main interest was in the foreground leaves. Middleton owned Crome's *Study of a Burdock*.
Lent by the Castle Museum, Norwich.

LORD LEIGHTON, P.R.A. (1839–1896)

192 The Head of an Arab

Canvas. 18⅛×15 in. **Coll:** possibly the artist's sale, Christie's, 11 July 1896 (36: *Arab's Head*): bt. Agnew; Miss Mary Hodges, who bequeathed it to the Gallery, 1941 (*Catalogue*, No. 92, Pl. 12c).
Lent by the Leicester Museums and Art Gallery.

SIR JOHN EVERETT MILLAIS, BT., P.R.A. (1829–1896)

193 Waiting ★

Wood. 12¾×9¾ in. Signed and dated: *JM* (in monogram) *1854*. **Coll:** Joseph Arden; Edward Nettlefold; presented to the Gallery by Mrs. Edward Nettlefold, 1909 (*Catalogue*, p. 100, No. 62'09). **Exh:** Glasgow, 1901 (204); Manchester, *Pre-Raphaelites*, 1911 (235); Tate Gallery, *Pre-Raphaelites from Birmingham*, 1911 (15); Birmingham,

P.R.B., 1947 (60); R.B.A. Galleries, *Ten Decades*, 1951 (17). **Lit:** J. G. Millais, *Life and Letters of Millais*, 1899, I, p. 223, repr.; II, p. 468.
Lent by the Birmingham City Museum and Art Gallery.

JAMES SMETHAM (1821–1889)

194 Jacob at Bethel

Wood. 4½×11⅝ in. **Coll:** Sir Arthur Newsholme, who bequeathed it to the Gallery, 1943 (*Catalogue*, p. 135, No. 280'43). Smetham is today better known for his writings than his paintings, and in particular for his essay on Blake (1868), in which he showed himself among the first to display a critical understanding of the artist.
Lent by the Birmingham City Museum and Art Gallery.

SIR JOHN EVERETT MILLAIS, BT., P.R.A. (1829–1896)

195 The Blind Girl ★

Canvas. 32½×24½ in. Signed and dated: *JM* (in monogram) *1856*. **Coll:** John Miller of Liverpool sale, Christie's, 21 May 1858 (171); W. Graham sale, Christie's, 2 April 1886 (89); Albert Wood; presented to the Gallery by Rt. Hon. W. Kendrick, 1892 (*Catalogue*, p. 100, No. 3'92, Pl. 37b). **Exh:** R.A. 1856 (586); for subsequent exhibitions, see R.A., Winter 1951 (281); New York, Museum of Modern Art, *Masters of British Painting*, 1956, and St. Louis, San Francisco, 1957; Moscow and Leningrad, *British Art*, 1960 (82). **Lit:** J. G. Millais, *Life and Letters of Millais*, 1899, I, pp. 237, 240–43, 307, repr., 310; II, pp. 394, 451, 469, 495; R. Ironside and J. Gere, *Pre-Raphaelite Painters*, 1948, p. 40, Pls. 53–4; T. S. R. Boase, *English Art 1800–1870*, 1959, pp. 284, 293; (for further bibl. see catalogue of R.A. exhibition, 1951). Painted near Winchelsea, with the church of Icklesham in the distance, during the summer of 1854 and finished near Perth, where the models were found. The picture was awarded the prize of the Liverpool Academy in 1858, having been exhibited there (No. 124) the preceding year.
Lent by the Birmingham City Museum and Art Gallery.

WILLIAM DYCE, R.A. (1806–1864)

196 Gethsemane ★

Board. 16½×12⅝ in. **Coll:** J. Farnworth sale, Christie's, 19 May 1874 (100): bt. Agnew; Baron Albert Grant sale, Christie's, 27 April 1877 (86); bt. Agnew; George Holt, 1878; bequeathed to Liverpool by Miss E. G. Holt, 1945. **Exh:** Manchester, 1887 (760); Glasgow, *International Exhibition*, 1901 (4); Whitechapel, *British Art*, 1905 (305); Glasgow, *Scottish Art*, 1911 (127).
Lent by the Walker Art Gallery, Liverpool.

GALLERY IX

PHILIP ROGERS (1794–1835)

197 Pevensey Bay

Canvas. 22 × 34 in. Signed and dated: P. H. Rogers *1829*. **Coll:** with Leger, from whom bt. by the Gallery, 1958.
Lent by the Brighton Art Gallery and Museum.

FORD MADOX BROWN (1821–1893)

198 Work ★

Canvas. 26½ × 38⅝ in. (arched top). Signed and dated: *F. Madox Brown 1863*. **Coll:** James Leathart; Harry Quilter sale, Christie's, 7 April 1906 (22): bt. J. R. Holiday, who bequeathed it to the Gallery, 1927 (*Catalogue*, p. 19, No. 349'27). **Exh:** Tate Gallery, *Pre-Raphaelites from Birmingham*, 1911 (27); Bradford, 1925 (56); Birmingham, *P.R.B.*, 1947 (11); Agnew, *Pictures from Birmingham*, 1957 (54). **Lit:** F. M. Hueffer, *Ford Madox Brown*, 1896, pp. 189–95; R. Ironside and J. Gere, *Pre-Raphaelite Painting*, 1948, p. 23, Pls. 7–10; N. Pevsner, *Burl. Mag.*, XCV, 1953, pp. 78 ff. This is a repetition, commissioned by Mr. Leathart in 1860, of the larger picture in the Manchester Art Gallery which was begun in 1852 and finished finally in 1868. Some preliminary sketches are preserved at Manchester. The scene is Heath Street, Hampstead, and includes portraits of Carlyle and the Rev. F. D. Maurice (on the right), R. B. Martineau (on horseback) and the artist's wife (the younger of the two ladies). Brown discoursed at length on the sociological and moral implications of this picture (cf. Hueffer, *op. cit.*). The frame is inscribed with a verse (29) from *Proverbs*, XXII.
Lent by the Birmingham City Museum and Art Gallery.

ARTHUR HUGHES (1832–1915)

199 The Rift in the Lute

Canvas. 21 × 36½ in. (arched top). Signed: *ARTHUR HUGHES*. **Coll:** Dr. and Mrs. Gordon Bottomley, who bequeathed it to the Gallery, 1949. **Exh:** R.A. 1862 (129). From Tennyson, *Idylls of the King*: "It is the little rift within the lute . . ."
Lent by the Carlisle Museum and Art Gallery.

JOHN BRETT, A.R.A. (1830–1902)

200 The Stone Breaker ★

Canvas. 14⅛ × 24⅛ in. Signed and dated: *John Brett 1857–8*. **Coll:** bt. by James Barrow, 1858, whose widow bequeathed it to the Gallery, 1918 (*Catalogue* (1927), p. 16). **Exh:** first at R.A. 1858 (1089); for

further references, see R.A., Winter 1951 (280); Nottingham University, *Victorian Painting*, 1959 (4). **Lit:** P. Bate, *English Pre-Raphaelite Painters*, 1901, pp. 14, repr., 86; Cook and Wedderburn, *Works of Ruskin*, 1904–12, XIV, pp. 153, 171–2, 293; R. Ironside and J. Gere, *Pre-Raphaelite Painters*, 1948, p. 45, Pl. 77; G. Reynolds, *Painters of the Victorian Scene*, 1953, p. 76, Pl. III. Box Hill, in Surrey, appears in the background. Brett's technique in this painting but not the composition was praised by Ruskin in his Academy Notes for 1858. "... If he can paint so lovely a distance from the Surrey Downs ... what would he not make of the chestnut groves of the Val d'Aosta" (where Brett went that summer). The result was shown at the following year's Academy exhibition.
Lent by the Walker Art Gallery, Liverpool.

WILLIAM HOLMAN HUNT (1827–1910)

201 The Hireling Shepherd

Canvas. 30×42½ in. Signed and dated: *Holman Hunt 1851 Ewell.* **Coll:** James Leatheart; bt. by the Gallery from his executors, 1896. **Exh:** R.A. 1852 (592); for subsequent references, see R.A., Winter 1951 (290). **Lit:** (general): Rossetti, *Pre-Raphaelite Diaries*, 1900, p. 306; W. H. Hunt, *Pre-Raphaelitism, etc.*, 1905, I, pp. 262 ff; R. Ironside and J. Gere, *Pre-Raphaelite Painters*, 1948, p. 28, Pl.s 25–6. Painted near the River Ewell, Surrey, where Millais was working at this time on his *Ophelia* (for a sketch by Millais for this picture, see No. 401 in the exhibition). Carlyle admired it during a visit to the artist's studio in 1853 and claimed it as "the greatest picture that I have seen painted by any modern man". It was the first picture painted by Hunt with a moral, expressed as "a rebuke to the sectarian vanities and vital negligences of the day". The lines from *Lear* (III, VI, 44–7), "Sleepest or wakest thou, jolly shepherd ..." accompanied the title in the 1852 exhibition. A smaller version, in which the shepherd is wearing a hat, dated 1851/61, is in the collection of Lady Makins (exh., Agnew, *Victorian Painting*, 1961 (62)).
Lent by the Manchester City Art Gallery.

AUGUSTUS LEOPOLD EGG, R.A. (1816–1863)

202 The Travelling Companions ★

Canvas. 25⅜×30⅛ in. Signed: *Augustus Egg R.A.* **Coll:** artist's sale, Christie's, 16 May 1863 (123); Albert Levy sale, Christie's, 27 March 1876 (106); Mme. de Saint Jean, Jersey, sale, Christie's, 12 February 1954 (19); Mrs. Martin Flett; with Leicester Galleries; presented to the Gallery by the Trustees of the Feeney Charitable Trust, 1956 (*Catalogue*, p. 50, No. P. 7'56, Pl. 33b). **Exh:** Leicester

Galleries, *Victorian Scene*, 1956 (121); Agnew, *Pictures from Birmingham*, 1957 (15); Nottingham University, *Victorian Painting*, 1959 (20); Moscow and Leningrad, *British Art*, 1960 (77). **Lit:** T. S. R. Boase, *English Art, 1800–1870*, 1959, p. 279. The view is the coast near Mentone and the picture was almost certainly painted in 1862 when Egg was travelling in Southern Europe and North Africa for reasons of health.
Lent by the Birmingham City Museum and Art Gallery.

WILLIAM POWELL FRITH, R.A. (1819–1909)

203 Many Happy Returns of the Day ★

Canvas. 31⅛×44½ in. Signed and dated: *W. P. Frith 1856.* **Coll:** P. R. Farrer; bt. by the Gallery with the assistance of the N.A.C.F., 1951. **Exh:** R.A. 1856 (131); Harrogate, *Frith*, 1951 (30); Whitechapel, *Frith*, 1951 (27); Nottingham University, *Victorian Painting*, 1959 (23). **Lit:** J. Ruskin, *Academy Notes*, 1856; W. P. Frith, *Autobiography*, 1887, I, p. 262, 268; G. Reynolds, *Painters of the Victorian Scene*, 1953, p. 61, Pl. 25; N. Wallis (ed.), *A. Victorian Canvas*, 1957, pp. 12, 15, 86. **Engr:** L. Stocks. The artist and his family are depicted. The figure at the head of the table is a self-portrait, and the little girl, Alice, whose birthday is being celebrated, later became Lady Hastings. Ruskin, who expressed disapproval of the child being spoilt in such a fashion, commended what he thought were signs of Pre-Raphaelitism in the painting. This provoked a sharp reaction from Frith in his *Autobiography*.
Lent by the Harrogate Art Gallery.

J. J. TISSOT (1836–1902)

204 The Convalescent ★

Wood. 14¼×8⅝ in. Signed: *J. J. Tissot.* **Coll:** with Leicester Galleries, from whom bt. by the Gallery, 1925. Painted *c.* 1878. Part of the Nash terraces of Regent's Park are seen in the background. A second version was in the possession of the Leicester Galleries in 1936.
Lent by the Manchester City Art Gallery.

GALLERY X

HONORE DAUMIER (1808–1879)

205 The Heavy Burden

Wood. 15¾ × 11¾ in. Signed: *h. Daumier.* **Coll:** Sir William Burrell by 1901, who presented it to the Gallery, 1944 (*Catalogue*, 1953, p. 61). **Exh:** Glasgow, *International Exhibition*, 1901 (1411); on loan to Tate Gallery, 1924; Arts Council, Tate Gallery, *Daumier*, 1961 (75). **Lit:** (general): E. Fuchs, *Daumier*, 1930, No. 293 B. Daumier produced a series of six pictures on this theme, one of which in the Robin Howard collection, London, is practically identical to No. 205. J. Adhémar (*Daumier*, 1954) dates the group *c.* 1860.

Lent by the Glasgow Museums and Art Galleries (*Burrell Collection*).

FRANCISCO DE GOYA (1746–1828)

206 The Interior of a Prison

Copper. 16⅞ × 12½ in. **Coll:** Xavier de Quinto, later Conde de Quinto, Madrid, by 1846; bt. at his sale, Paris, 1862, by John Bowes (*Handbook*, No. 29). **Exh:** Arts Council, Tate Gallery, *Romantic Movement*, 1959 (193), with previous references; Paris, Musée Jacquemart-André, *Goya*, 1961. **Lit:** (general): A de Beruete, *Goya: Composiciones y Figuras*, 1917, Pl. 36; V. von Loga, *Goya*, 1921, No. 433; A. L. Mayer, *Goya*, 1924, No. 544; X. Desparmet Fitzgerald, *Goya*, 1950, I, No. 207, Pl. 162. Related in style to a series of small pictures in the collection of the Marqués de la Romana, Madrid, and like some of these possibly inspired by the War of Independence (1808–13). Goya did a number of wash drawings (some of which are said to have been made in 1819) and three etchings of prisoners similar to those in No. 206. The generally accepted date is *c.* 1812–20, though Fitzgerald places it *c.* 1801.

Lent by the Bowes Museum, Barnard Castle.

THEODORE GERICAULT (1791–1824)

207 The Polish Trumpeter ★

Canvas. 16 × 13 in. **Coll:** Collot sale, Paris, 25–6 May 1852 (39); J. N. de Rothschild; Sir William Burrell, by whom presented to the Gallery, 1944 (*Catalogue*, 1953, p. 29, repr.). **Exh:** Rouen, *Géricault*, 1924 (56); Arts Council, Scotland, *Paintings from the Burrell Collection*, 1947 (33); Marlborough Galleries, *Géricault*, 1952 (16); Winterthur, *Géricault*, 1953 (57). **Lit:** C. Clément, *Géricault*, 1868, II, No. 22; L. Eitner, *Burl. Mag.*, XCVI, 1954, p. 257. Considered by Clément as

an early work, *c.* 1810–12. At this period and for a few years afterwards Géricault displayed a preoccupation with military subjects which he painted with great refinement and sometimes in an almost miniature-like style.
Lent by the Glasgow Museums and Art Galleries (*Burrell Collection*).

GUSTAVE COURBET (1819–1877)

208 Marée-basse à Trouville

Canvas. 23½ × 28⅝ in. Signed: *G. Courbet.* **Coll:** E. L. T. Mesons; with Reid and Lefevre, 1936; Mrs. Chester Beatty; Sir Alfred Chester Beatty; bt. by the Gallery, 1961. **Exh:** Glasgow, *French Art of 19th and 20th Centuries*, 1937; on loan to National Gallery since 1955. Probably painted when Courbet was at Trouville in 1866.
Lent by the Walker Art Gallery, Liverpool.

GUSTAVE COURBET (1819–1877)

209 Les Desmoiselles de Village ★

Canvas. 21 × 26 in. Signed and dated: *G. Courbet 51.* **Coll:** Lauwick in 1855; Clapisson; said to be C. L. Cardon, Brussels, but perhaps confused with a distant view of the valley included in Mme. Cardon sale, Brussels, 24 April 1912 (8); Charles Roberts, by whom presented to the Gallery, 1937. **Exh:** last at Philadelphia and Boston, *Courbet*, 1959 (17), with previous references. **Lit:** (general): G. Mack, *Courbet*, 1951, pp. 82–3; for further bibl., see Philadelphia, 1959 (17). A study for the larger picture first exhibited at the Salon in 1852 (292) and now in the Metropolitan Museum, New York. The scene is the Valley Le Communal near Ornans, at the foot of the Roche de dix Heures, and shows the three sisters of the artist conversing with a shepherdess.
Lent by the Leeds City Art Gallery.

GUSTAVE COURBET (1819–1877)

210 The Charity of a Beggar at Ornans ★

Canvas. 83 × 69 in. Signed and dated: *68 Gustave Courbet.* **Coll:** Sir William Burrell, who presented it to Glasgow, 1925; transferred to the Gallery, 1950 (*Catalogue*, 1953, p. 60). **Exh:** Salon, 1868 (608); on loan to Tate Gallery, 1924. **Lit:** (general): G. Mack, *Courbet*, 1951, pp. 113, 224. The last of Courbet's large social realist pictures and belonging to what he called his "roadside" series. It may have developed from a picture of a *Gipsy and her Children* which Courbet had started fifteen years earlier and then abandoned. Its appearance in the Salon of 1868 was greeted with almost unanimous disapproval.
Lent by the Glasgow Museums and Art Galleries (*Burrell Collection*).

GALLERY X

GUSTAVE COURBET (1819–1877)

211 L'Eternité

Canvas. 25½×31¼ in. Signed: *G. Courbet.* **Coll:** Puvis de Chavannes; Brunau-Varilla sale, Paris, 9 July 1947 (11), as Marée Basse, repr.; R. C. Pritchard; with Tooth, from whom bt. by the Gallery with the assistance of the N.A.C.F., 1952 (*Catalogue*, No. K. 2239, Pl. 62). **Exh:** Marlborough Galleries, *French Masters*, 1951 (5).
Lent by the Bristol City Art Gallery.

HILAIRE-GERMAINE-EDGAR DEGAS (1834–1917)

212 A Roman Beggar Woman ★

Canvas. 39½×29½ in. Signed and dated: *Degas 1857.* **Coll:** Maurice Barret-Decap sale, Paris, 12 December 1929 (4); with Paul Rosenberg, Paris; Mrs. Chester Beatty; Sir Alfred Chester Beatty; bt. by the Gallery, 1960 (*Catalogue*, p. 158a, No. P. 44'60, repr., frontispiece). **Exh:** Rosenberg-Durand Ruel, New York, *Great French Painters*, 1934 (13); Philadelphia, *Degas*, 1936 (4); Musée de l'Orangerie, Paris, *Degas*, 1937 (2); on loan to National Gallery, 1955–60. **Lit:** P. A. Lemoisne, *Degas et son Oeuvre*, 1947, I, p. 19; II, p. 12, No. 28, repr. (with bibl.). One of two portraits of old women painted in Rome during Degas' visit to Italy in 1857. The second was formerly with Durand-Ruel, Paris. No. 212 is painted with a greater freedom of colour and marks a turning point in the artist's career. It was repr. by Longhi (*Critica d'Arte*, III, 1938, p. 132) in confrontation with a *Vecchia* by Ceruti (Salvadego coll.).
Lent by the Birmingham City Museum and Art Gallery.

AUGUSTIN-THEODULE RIBOT (1823–1891)

213 The Little Cooks

Wood. 11×8½ in. Signed: *E. Ribot.* **Coll:** A. de Pass, who presented it to the Gallery, 1936 (*Catalogue*, No. K. 1351). **Exh:** Bath, Victoria Art Gallery, *French Paintings and Drawings*, 1954 (7).
Lent by the Bristol City Art Gallery.

JEAN-FRANÇOIS MILLET (1814–1875)

214 Going to Work ★

Canvas. 22×18½ in. **Coll:** bt. from Millet by Collot; James Donald, by whom bequeathed to the Gallery, 1905 (*Catalogue*, 1953, p. 39, repr.). **Exh:** R.A., Winter 1932 (347), *Commem. Cat.*, 445, with previous references; Wildenstein, *School of 1830 in France*, 1950 (51). **Lit:** A. Sensier, *Millet*, 1881, p. 90; D. Croal Thomson, *Barbizon School*, 1891, p. 227; E. Moreau-Nélaton, *Millet*, 1921, I, pp. 89 ff., Fig. 66;

Scottish Art Review, 1947 (4), p. 22, repr. **Engr:** by the artist (etching): cf. L. Delteil, *Peintre-Graveur*, 1906, I, No. 19. Evidence for a date of 1851 or earlier is provided by a letter from Millet to Sensier of 2 February 1851 in which he mentions his decision to sell this picture. A version is in the Cincinnati Museum, Ohio, and a chalk drawing was in the Beurdeley sale, Paris, 30 ff. November 1920 (323).
Lent by the Glasgow Museums and Art Galleries.

JEAN-BAPTISTE-CAMILLE COROT (1796–1875)

215 Lago di Piediluco

Canvas. 8¾ × 17⅜ in. With studio stamp. **Coll:** artist's studio sale, 29 May 1875 (278): bt. Dubuisson; Sir Michael Sadler, who presented it through the N.A.C.F. to the Museum in memory of Lady Sadler, 1931 (*Catalogue*, No. 109). **Exh:** Rome, *L'Italia vista dai Pittori Francesi*, 1961 (76). **Lit:** A. Robaut, *Corot*, 1905, II, p. 44, No. 123, repr.; René-Jean, *Corot*, 1931, Pl. 126. Painted in 1826. The village of Piediluco and its ruined castle stand above the lake, which is three miles from the celebrated Cascate delle Marmore, near Terni.
Lent by the Ashmolean Museum, University of Oxford.

JEAN-BAPTISTE-CAMILLE COROT (1796–1875)

216 Mlle. de Foudras ★

Canvas. 35 × 23¼ in. Signed: *Corot*. **Coll:** Emile Dekens, Brussels, 1895; with Reid and Lefevre; D. W. T. Cargill, who presented it to the Gallery, 1950 (*Catalogue*, 1953, p. 12, repr.). **Exh:** Palais Galliera, Paris, *Centenaire de Corot*, 1895 (59); New York, Museum of Modern Art, *Corot-Daumier*, 1930 (3); Chicago, *Corot*, 1960 (133). **Lit:** (general): A. Robaut, *Corot*, 1905, III, No. 2133; J. Meier-Graefe, *Corot*, 1930, Pl. 143. Painted in 1872. The sitter was the daughter of a tobacconist living near Faubourg Poissonnière.
Lent by the Glasgow Museums and Art Galleries.

EUGENE DELACROIX (1798–1863)

217 The Expulsion of Adam and Eve ★

Canvas. 54½ × 41¼ in. Signed: *Eug Delacroix*. **Coll:** M. Gerard, 1885; Mrs. H. O. Havemeyer sale, New York, 10 April 1930 (3836); with Reid and Lefevre, from whom bt. for the Gallery by the Trustees of the Hamilton Bequest, 1933 (*Catalogue*, 1953, p. 26, repr.). **Exh:** Metropolitan Museum, New York, 1889; National Gallery, Edinburgh, *French Art*, 1944. **Lit:** A. Robaut, *L'Oeuvre de Delacroix*, 1885, p. 221, No. 854. Painted in 1844 as a study for one of the subjects

decorating the pendentifs of the library in the Chambre des Députés, Paris (repr. by R. Escholier, *Delacroix*, 1929, p. 46, with another study).
Lent by the Glasgow Museums and Art Galleries.

THOMAS COUTURE (1815–1879)

218 Antoine Etex

Canvas. 46⅛×33⅝ in. **Coll:** with Tooth, from whom bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery, 1958 (*Catalogue*, p. 34, No. P. 3'58, Pl. 38). **Lit:** Ed., *Burl. Mag.*, C, 1958, p. 191, Fig. 3. Manet, between the ages of 18 and 24, studied under Couture and the handling of this portrait clearly shows the source of Manet's technical proficiency. The sitter is identified by an inscription on the back: *Portrait du Sculpteur Etex.* Antoine Etex (1808–1888), an academic sculptor, was notable mainly for his reliefs on the Arc de Triomphe.
Lent by the Birmingham City Museum and Art Gallery.

JAMES McNEILL WHISTLER (1834–1903)

219 A Shop with a Balcony

Wood. 8¾×5⅞ in. **Coll:** with Whistler at the time of his death and bequeathed to the University by his executrix, Miss Rosalind Birnie Philip, 1958. **Exh:** Arts Council, London and New York, *Whistler*, 1960 (58); Toronto, etc., *American Painting*, 1961 (76). Datable in the mid-1890's and possibly one of the shop fronts that the artist is known to have painted in Dieppe in 1897. From the late 1880's onwards Whistler painted numerous frontal views of houses and shops wherever he happened to be.
Lent by the University of Glasgow (Birnie Philip Bequest).

JAMES McNEILL WHISTLER (1834–1903)

220 Mrs. Charles Whibley reading

Wood. 8⅜×5 in. **Coll:** with Whistler at the time of his death and bequeathed to the University by his executrix, Miss Rosalind Birnie Philip, 1958. **Exh:** Arts Council, London and New York, *Whistler*, 1960 (60); Toronto, etc., *American Painting*, 1961 (75). According to Miss Philip the portrait was painted in the drawing-room of 110 Rue du Bac, Whistler's house in Paris, in 1894. The sitter, Ethel Philip as she was at this time, was Whistler's sister-in-law. In the nineties she acted as Whistler's secretary and it was from his house in Paris that she was married to Charles Whibley in 1895.
Lent by the University of Glasgow (Birnie Philip Bequest).

ADOLPHE MONTICELLI (1824–1886)

221 Echo in the Wood

Wood. 23×18 in. Signed: *Monticelli.* **Coll:** anon sale, Christie's, 1 December 1933: bt. J. G. Graves and presented to the Gallery, 1935.
Lent by the Sheffield City Art Galleries.

JAMES McNEILL WHISTLER (1834–1903)

222 An Unknown Lady

Wood. 8×6 in. **Coll:** presented to the Gallery by J. G. Graves, 1935.
Lent by the Sheffield City Art Galleries.

JEAN-BAPTISTE CARPEAUX (1827–1875)

223 Antoine Vollon

Canvas. 18×15 in. Signed, dated and inscribed: *a l'ami Vollon B^{e} Carpeaux Dieppe 1873.* **Coll:** with Roland, Browse and Delbanco, from whom bt. by the Gallery, 1960 (*Catalogue*, p. 29, No. P. 26'60, Pl. 41b). **Lit:** L. Clement-Carpeaux, *La Verité . . . J-B. Carpeaux*, 1935, II, p. 332. Vollon (1833–1900), a painter and engraver, became a friend of the artist after settling in Paris in 1863. Carpeaux, who was better known for his sculpture, and in particular for busts of fashionable sitters, painted this remarkably pictorial portrait in Dieppe two years before his death.
Lent by the Birmingham City Museum and Art Gallery.

JACK YEATS (1871–1957)

224 A Lift in the Long Car

Canvas. 18×24 in. Signed: *Jack B. Yeats.* **Coll:** bt. 1926 by the Contemporary Art Society and presented to the Gallery, 1931. **Exh:** Arts Council, Temple Newsam, and Tate Gallery, *Yeats*, 1948 (1); Tate Gallery, *Contemporary Art Society 50th Anniversary*, 1960 (84). Painted in 1914.
Lent by the Leeds City Art Gallery.

PHILIP WILSON STEER, O.M. (1860–1942)

225 Knucklebones

Canvas. 24×30 in. Signed: *P. W. Steer.* **Coll:** Geoffrey Blackwell; Herbert West by 1940; presented by him to Ipswich, 1947. **Exh:** Goupil Galleries, 1889 (34); Tate Gallery, *Steer*, 1929 (25); National Gallery, *Painting since Whistler*, 1940 (82) and *Steer Memorial*, 1943 (66); Leeds (Temple Newsam), *Steer*, 1944 (3); Arts Council, Tate Gallery, *Steer Centenary*, 1960 (8). **Lit:** R. Ironside, *Steer*, 1943, Pl. 5;

D. S. MacColl, *Steer*, 1945, p. 190. Painted at Walberswick, Suffolk, in 1888. It was drawn by Sickert and reproduced in the magazine *Whirlwind* in 1890.
Lent by Christchurch Mansion, Ipswich.

JAMES DICKSON INNES (1887–1914)

226 Arenig Mountain

Canvas. 10×14 in. **Coll:** Sir Stafford Howard Stepney; bt. by Swansea from the Trustees of the Stepney Estate, 1953. **Exh:** Chenil Gallery, 1912; Sheffield, etc., *Innes*, 1961 (28).
Lent by the Glynn Vivian Art Gallery, Swansea.

PHILIP WILSON STEER, O.M. (1860–1942)

227 Ludlow Walks

Canvas. 21×26 in. Signed: *P. W. Steer.* **Coll:** F. W. Smith; bequeathed to the Gallery, 1932. **Exh:** last at Gloucester, *Steer Centenary*, 1959 (17). **Lit:** D. S. MacColl, *Steer*, 1945, p. 200. Dated 1899 by MacColl.
Lent by the Southampton Art Gallery.

CHARLES-FRANÇOIS DAUBIGNY (1817–1878)

228 Cap Gris Nez

Wood. 12½×21½ in. Signed: *Daubigny.* **Coll:** Sir William Burrell, who presented it to the Gallery, 1949.
Lent by the Berwick-upon-Tweed Museum and Art Gallery.

ALFRED SISLEY (1839–1899)

229 Allée de Chataigniers près de la Celle-Saint-Cloud

Canvas. 37½×48 in. Signed and dated: *A. Sisley 1867.* **Coll:** H. Haro sale, Paris, 12, 13 December 1911 (225): bt. Durand-Ruel; Mme. de la Chapelle, 1936; A. D. Mourandian, from whom bt. by the Gallery, 1936. **Exh:** Salon, 1868 (2312); Arts Council, Exeter, *Contemporary Paintings from Southampton*, 1955 (34). **Lit:** R. Huyghe, *Formes* ("Lettres Inédites de Sisley"), 1931, p. 154, repr.; J. Rewald, *History of Impressionism*, 1946, p. 161, repr.; F. Daulté, *Sisley*, 1959, No. 9, repr.
Lent by the Southampton Art Gallery.

LOUIS-EUGENE BOUDIN (1824–1898)

230 The Empress Eugénie on the Beach at Trouville ★

Wood. 13⅝×22½ in. Signed and dated: *E. Boudin '63.* **Coll:** with Reid and Lefevre; acquired by Sir William Burrell and presented to

the Gallery, 1944 (*Catalogue*, 1953, p. 5, repr.). **Exh:** Arts Council, *French 19th Century Paintings from the Burrell Collection*, 1950 (3), with previous references; Marlborough Galleries, *Boudin*, 1958 (2). **Lit:** *Scottish Art Review*, 1946 (2), p. 18, repr. A smaller panel, painted from a slightly different viewpoint and with variations in the disposal of the figures, is in a private collection at Henley, Oxfordshire.
Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

JOHANN-BARTHOLD JONGKIND (1819–1891)

231 The Sea at Etretat

Canvas. 21×25 in. Signed and dated: *Jongkind 1853.* **Coll:** with Roland, Browse and Delbanco, from whom bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery, 1951 (*Catalogue*, p. 84, No. P. 127'51, Pl. 45b). Jongkind was living in Normandy from 1847–55.
Lent by the Birmingham City Museum and Art Gallery.

ARCHITECTURAL ROOM

ALFRED SISLEY (1839–1899)

232 **Le Clocher de Noisy-le-Roi**

Canvas. 18×24 in. Signed and dated: *Sisley '74*. **Coll:** A. Dachery sale, Paris, 30 May 1899 (48); with Paul Rosenberg, Paris, 1904; Baron Henri de Rothschild, Paris; Sir William Burrell by 1929, who presented it to the Gallery, 1944 (*Catalogue*, 1953, p. 76). **Exh:** on loan to Tate Gallery, 1929; Arts Council, Scotland, *Paintings from the Burrell Collection*, 1947 (71); Arts Council, *19th Century French Paintings from the Burrell Collection*, 1950 (49); Marlborough Galleries, *Pissarro-Sisley*, 1955 (32). **Lit:** F. Daulté, *Sisley*, 1959, No. 134, repr.

Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

HILAIRE-GERMAIN-EDGAR DEGAS (1834–1917)

233 **The Rehearsal**

Canvas. 23×33 in. Signed: *Degas*. **Coll:** J. E. Blanche; with Reid and Lefevre; bt. by Sir William Burrell and presented to the Gallery, 1944 (*Catalogue*, 1953, p. 24, repr.). **Exh:** last at Arts Council, *19th Century French Paintings from the Burrell Collection*, 1950 (28), with previous references. **Lit:** (general): P. A. Lemoisne, *Degas et son Oeuvre*, 1946–49, II, p. 237, No. 430, with further bibl.; L. Venturi, *Impressionists and Symbolists*, 1950, p. 41, Pl. 34. Dated *c.* 1877 by Lemoisne.

Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

ARMAND GUILLAUMIN (1841–1927)

234 **Les Environs de Paris**

Canvas. 24×39½ in. Signed: *A. Guillaumin* (*AG* in monogram). **Coll:** with Tooth, from whom bt. by the Friends of the Gallery through the Miss Cole Bequest and presented to Birmingham, 1958 (*Catalogue*, pp. 65–6, No. P. 19'58, Pl. 42). **Exh:** possibly 6 Rue le Peletier, Paris, *La 3e Exposition de Peinture*, 1877 (63), as *Route de Clamart à Issy*. **Lit:** A. Venturi, *Les Archives de l'Impressionisme*, 1939, II, p. 260. Painted *c.* 1874.

Lent by the Birmingham City Museum and Art Gallery.

PIERRE-AUGUSTE RENOIR (1841–1919)

235 **The Painter's Garden, Cagnes**

Canvas. 13×18 in. Signed: *Renoir*. **Coll:** William McInnes, by whom bequeathed to the Gallery, 1944 (*Catalogue*, 1953, p. 75). **Exh:**

Arts Council, Scotland, *French Paintings of the 19th and 20th Centuries*, 1955 (14).
Lent by the Glasgow Museums and Art Galleries.

PAUL SIGNAC (1863–1935)

236 La Route Pontoise

Canvas. 13×18½ in. Signed and dated: *P. Signac 96*, and inscribed: *Ap. 130 R. Darzen.* **Coll:** with Redfern Galleries, from whom bt. by the Gallery, 1948.
Lent by the Leeds City Art Gallery.

EDOUARD VUILLARD (1868–1940)

237 A Mother and Baby

Board. 19⅛×22¼ in. Signed: *E. Vuillard.* **Coll:** with Reid and Lefevre; Sir John Richmond, who presented it to the Gallery, 1948 (*Catalogue*, 1953, p. 54, repr.). **Exh:** Cleveland and New York, Museum of Modern Art, *Vuillard*, 1954 (49); Paris, Musée d'Art Moderne, *Sources du XXᵉ Siècle*, 1960 (741); Wolfsburg, *Französische Malerei*, 1961 (172). Dated *c.* 1899 in the 1960 exhibition.
Lent by the Glasgow Museums and Art Galleries.

VINCENT VAN GOGH (1853–1890)

238 Le Moulin de la Galette, Montmartre ★

Canvas. 18×15 in. Signed: *Vincent.* **Coll:** with Bernheim-Jeune, Paris; with Reid and Lefevre; William McInnes, by whom bequeathed to the Gallery, 1944 (*Catalogue*, 1953, p. 52, repr.). **Lit:** J. B. de la Faille, *Van Gogh*, 1928, I, No. 274; *Scottish Art Review*, 1946 (1), p. 23, repr.; 1948 (2), p. 18, repr. Painted in 1886.
Lent by the Glasgow Museums and Art Galleries.

EDOUARD VUILLARD (1868–1940)

239 A Woman seated on a Sofa ★

Wood. 29×34 in. Signed and dated: *E. Vuillard 1910.* **Coll:** Mrs. Chester Beatty; Sir Alfred Chester Beatty; with Tooth, from whom bt. with assistance of the N.A.C.F., 1961. **Exh:** Salon d'Automne, 1910; on loan to National Gallery from 1955. **Lit:** *Gazette des Beaux-Arts*, 52, 1910 (2), p. 371, repr. The portrait has been said to represent the artist's friend, Mme. Hessel, whom he painted on a number of occasions, but this seems unlikely.
Lent by the Bristol City Art Gallery

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ARCHITECTURAL ROOM

HENRI-MATISSE (1869–1954)

240 The Head of a Girl ★

Canvas. 16×13 in. Signed: *Henri Matisse.* **Coll:** G. Eumorfopoulos sale, Sotheby's, 12 June 1940 (30): bt. Reid and Lefevre and sold to William McInnes, who presented it to the Gallery the same year (*Catalogue*, 1953, p. 38, repr.). **Exh:** Arts Council, Scotland, *French Paintings of the 19th and 20th Centuries*, 1955 (9). **Lit:** A. H. Barr, *Matisse*, 1951, p. 557. A study for the head of the girl in the *Black Table*, painted at Issy in 1919, in which the figure is seated nearly full length beside a table (Hahnloeser collection, Winterthur; repr. by Barr, *op. cit.*, p. 430). The same sitter appears also in *Le Thé, Issy* of the same year.

Lent by the Glasgow Museums and Art Galleries.

PIERRE BONNARD (1867–1947)

241 The Edge of the Wood

Wood. 15×18 in. Signed: *Bonnard.* **Coll:** J. Hessel; with Bernheim-Jeune, 1919; Dr. Soubies, 1920; with Bernheim-Jeune, 1925; William McInnes, 1925, by whom bequeathed to the Gallery, 1944 (*Catalogue*, 1953, p. 56). **Exh:** Edinburgh, *Society of Scottish Artists*, 1943 (203); Arts Council, Edinburgh, *Bonnard-Vuillard*, 1948 (28). Painted *c.* 1919.

Lent by the Glasgow Museums and Art Galleries.

EDOUARD VUILLARD (1868–1940)

242 From my Window

Pastel. 9½×12¼ in. Signed: *E. Vuillard* (in pencil). **Coll:** A. E. Anderson, by whom presented to the Gallery, through the N.A.C.F., 1925 (No. 1073). **Exh:** Arts Council, *Drawings from the Whitworth*, 1960 (105).

Lent by the Whitworth Art Gallery, University of Manchester

VINCENT VAN GOGH (1853–1890)

243 The Ramparts, Montmartre

Watercolour, bodycolour and pastel. 15¼×21 in. **Coll:** V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam; Sir Thomas Barlow, who presented it to the Gallery, 1927 (No. 1254). **Exh:** see de la Faille (*infra*) for earlier exhibitions; Arts Council, *Drawings from the Whitworth*, 1952 (27) and 1960 (103). **Lit:** *Whitworth Annual Report*, 1927, p. 16, repr.; J. B. de la Faille, *Van Gogh*, 1928, III, No. 1403; IV, Pl. CXLV (as "Les Fortifications"). A drawing of the same subject, taken from nearer the edge of the fortifications, is de la Faille No. 1402.

Lent by the Whitworth Art Gallery, University of Manchester.

EDOUARD MANET (1832–1883)

244 At the Café ★

Pastel on primed linen canvas. 24×20 in. Signed: *Manet.* **Coll:** bt. by a Dutch collector, 1880; with Paul Rosenberg, Paris; with Vollard; Arthur Kay in 1901; Sir William Burrell, who presented it to the Gallery, 1944 (*Catalogue*, 1953, p. 70). **Exh:** Paris, *Vie Moderne*, 1880; Glasgow, *International Exhibition*, 1901 (1251); on loan to Tate Gallery, 1931. **Lit:** (general): P. Jamot and G. Wildenstein, *Manet*, 1921, I, No. 444, Fig. 224, with further bibl.; A. Tabarant, *Manet*, 1947, p. 330, Fig. 465; K. Martin, *Manet, Aquarelle und Pastelle*, 1958, No. 19. The scene is the Cabaret Reichshoffen in the Boulevard Rochechouart. The date is 1880 or shortly before.

Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

CAMILLE PISSARRO (1830–1903)

245 Le Pont Boieldieu à Rouen, Soleil Couchant ★

Canvas. 28½×36 in. Signed and dated: *C. Pissarro 1896.* **Coll:** E. Decap; M. Barret-Decap; with Reid and Lefevre, from whom bt. by the Gallery, 1950 (*Catalogue*, p. 115, No. P. 23'50, Pl. 43). **Exh:** Galerie Durand-Ruel, *Oeuvres Récentes de Pissarro*, 1896 (1); Agnew, *Pictures from Birmingham*, 1957 (13). **Lit:** L. Pissarro and L. Venturi, *Pissarro*, 1930, I, No. 952; II, repr.; C. Pissarro, *Letters to his Son*, ed. Rewald, 1943, pp. 266–81. In 1896 Pissarro painted a number of views of Rouen, having taken a room overlooking the Pont Boieldieu. The original owner of the picture, E. Decap, wrote to Pissarro, 20 May 1896, pointing out that one of the piers of the bridge was out of alignment in the picture and suggesting that the artist should rectify the fault. The result of this complaint is unknown but the buttress at the left does perhaps appear to be slightly crooked.

Lent by the Birmingham City Museum and Art Gallery.

HILAIRE-GERMAIN-EDGAR DEGAS (1834–1917)

246 Duranty

Tempera, watercolour and pastel on linen. 39¾×39½ in. Signed and dated: *Degas 1879.* **Coll:** Atelier Degas, 1st sale, Paris, 7-8 May 1918 (48), repr.; Sir William Burrell, who presented it to the Gallery, 1944 (*Catalogue*, 1953, p. 23, repr.). **Exh:** Paris, *4th Exhibition of Impressionists*, 1879 (58); *5th Exhibition*, 1880 (36); for subsequent occasions, see R.A., Winter 1932 (442), *Commem. Cat.*, 348, Pl. 126. **Lit:** (general): P. A. Lemoisne, *Degas et son Oeuvre*, 1946–49, II, p. 288, No. 517, with further bibl. Louis-Emile-Edmond Duranty (1833–80), critic and novelist, was an early supporter of the Impressionist movement. A preliminary and smaller version in pastel is in the Adolph Lewisohn collection, New York. Studies of the head and bookshelves are in the Metropolitan Museum, New York.

Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

CAMILLE PISSARRO (1830–1903)

247 The Tow Path

Canvas. 33×43 in. Signed and dated: *C. Pissarro 1864.* **Coll:** said to have been looted during the Franco-Prussian War and later discovered in Germany; with Reid and Lefevre, from whom bt. for the Gallery by the Trustees of the Hamilton Bequest, 1951 (*Catalogue*, 1953, p. 43, repr.). **Exh:** (?) Salon, 1864 (1559). **Lit:** *Scottish Art Review*, 1952 (1), p. 16, repr. The picture is said to have been exhibited at the Salon in 1864; in this case it must be the work entitled *Route de Cachalas, à la Roche-Guyon.* It is not included in Pissarro and Venturi's monograph on the artist.

Lent by the Glasgow Museums and Art Galleries.

MARY CASSATT (1845–1926)

248 An Unknown Woman

Canvas. 39×28½ in. **Coll:** with Roland, Browse and Delbanco, from whom bt. by the Gallery, 1951 (*Catalogue*, p. 29, No. P. 63'51, Pl. 40b). **Exh:** Agnew, *Pictures from Birmingham*, 1957 (71). The portrait is unfinished.

Lent by the Birmingham City Museum and Art Gallery.

GEORGES SEURAT (1859–1891)

249 Ville d'Avray, Maisons Blanches

Canvas. 13⅛×18¼ in. **Coll:** Henri Lebasque; Eugène Garlot; with Bignou, New York, 1937; with Reid and Lefevre, 1946; Mrs. Chester Beatty; Sir Alfred Chester Beatty; bt. by the Gallery, 1961. **Exh:** on loan to National Gallery since 1955; **Lit:** H. Dorra and J. Rewald, *Seurat*, 1959, No. 34. Dated by Dorra and Rewald *c.* 1882.

Lent by the Walker Art Gallery, Liverpool.

PAUL CEZANNE (1839–1906)

250 Le Château de Médan ★

Canvas. 23¼×28¼ in. Signed: *P. Cézanne.* **Coll:** Paul Gauguin in Copenhagen from 1890; E. Brandès, Copenhagen; with Alfred Gold,

Berlin; Pagenstecher, Wiesbaden; Tietz, Amsterdam; with Reid and Lefevre, 1936; bt. by Sir William Burrell, who presented it to the Gallery, 1944 (*Catalogue*, 1953, p. 9, repr.). **Exh:** Arts Council, *19th Century French Paintings from the Burrell Collection*, 1950 (10), with previous references; Arts Council, Edinburgh, and Tate Gallery, *Cézanne*, 1954 (22). **Lit:** L. Venturi, *Cézanne*, 1936, No. 325, repr.; J. Rewald, *Cézanne*, 1939, p. 244, Fig. 52; for further bibl., see catalogue, R.A., Winter 1949 (303). Painted *c.* 1880. Zola had bought a house at Médan on the Seine in 1878 and Cézanne stayed with him on several occasions during the next few years. The view is taken from an island opposite Zola's house, which is out of sight at the right. A watercolour of the same motif exists (Venturi, No. 847) and a pencil study is in the print room of the Basle Gallery.
Lent by the Glasgow Museums and Art Galleries (Burrell Collection).

GEORGES SEURAT (1859–1891)

251 **A Boy Seated on the Grass, Pontaubert** ★

Canvas. 25½×31¾ in. **Coll:** F. Fénéon, Paris; B. Köhler, Berlin; with Reid and Lefevre in 1936; Lady Huntington; with Bignou, New York; D. W. T. Cargill, who presented it to the Gallery, 1950 (*Catalogue*, 1953, p. 46, repr.). **Exh:** first at (?)*Revue Blanche*, Paris, 1900 (3); for subsequent references, see Dorra and Rewald. **Lit:** J. Laver, *French Painting in the 19th Century*, 1937, Pl. 131; *Scottish Art Review*, 1947 (4), p. 24, repr.; H. Dorra and J. Rewald, *Seurat*, 1959, No. 30, repr., with further bibl. Painted in 1882. It has been associated both with the National Gallery *Baignade* and *La Grande Jatte* but the connection is unlikely.
Lent by the Glasgow Museums and Art Galleries.

PAUL GAUGUIN (1848–1903)

252 **Bretons et Moutons** ★

Canvas. 24×29 in. Signed and dated: *P. Gauguin '86.* **Coll:** Mrs. D. M. Fulford Bequest to N.A.C.F.; presented to the Gallery, 1945. **Exh:** Russell-Cotes Gallery, Bournemouth, *19th Century French Pictures*, 1960 (23). **Lit:** J. Rewald, *Gauguin*, 1939, Pl. 74. Painted probably in the neighbourhood of Pont-Aven, where Gauguin stayed during his first visit to Brittany in the summer and autumn of 1886. It was here that he first met Emile Bernard, who observed of his painting at this period: "small brush-strokes weave the colour and remind me of Pissarro and there is not much style".
Lent by the Laing Art Gallery, Newcastle upon Tyne.

ARCHITECTURAL ROOM

MAURICE DE VLAMINCK (b. 1876)

253 A Village on the Route Napoléon ★

Canvas. 28⅝ × 36¼ in. Signed: *Vlaminck.* **Coll:** Dr. Albert Davies; with Redfern Galleries, from whom bt. by the Gallery, 1943 (*Catalogue*, No. 160, Pl. 13 E). Painted *c.* 1912–14 when Vlaminck was working under the influence of Cézanne.

Lent by the Leicester Museums and Art Gallery.

GEORGES ROUAULT (1871–1958)

254 Fille de Cirque ★

Oil on paper stuck to canvas. 25 × 17¾ in. Signed: *G. Rouault.* **Coll:** with Bignou; with Reid and Lefevre, 1946; Mrs. M. E. Macdonald, 1946; presented to the Gallery by the latter's trustees, 1959. **Exh:** British Council, Tate Gallery, *Braque-Rouault*, 1946 (29); Reid and Lefevre, *Bonnard and Contemporaries*, 1947 (48); French Institute, Edinburgh, *Homage à Rouault*, 1958 (2). **Lit:** A. Humbert, *Scottish Art Review*, 1958 (4), pp. 3, repr., 6. Probably painted in 1946 or shortly before.

Lent by the Glasgow Museums and Art Galleries.

GEORGES BRAQUE (b. 1882)

255 Peaches on a Dish ★

Wood. 19 × 23 in. Signed and dated: *G. Braque 26.* **Coll:** with Paul Rosenberg, Paris; A. J. McNeill Reid; William McInnes, by whom bequeathed to the Gallery, 1944 (*Catalogue*, 1953, p. 7, repr.). **Exh:** Arts Council, Scotland, *French Paintings of the 19th and 20th Century*, 1955 (2); Arts Council, Edinburgh and Tate Gallery, *Braque*, 1956 (57). **Lit:** *Scottish Art Review*, 1946 (1), p. 23, repr. The blending of a post-Cubist idiom and traditional qualities is characteristic of Braque's painting in the 1920's.

Lent by the Glasgow Museums and Art Galleries.

PABLO PICASSO (b. 1881)

256 The Flower Seller ★

Board. 13¼ × 20¼ in. **Coll:** Tanner, Zurich; William McInnes, by whom bequeathed to the Gallery, 1944 (*Catalogue*, 1953, p. 42, repr.). **Exh:** National Gallery, Edinburgh, *French Art*, 1944; Arts Council, Scotland, *French Paintings of the 19th and 20th Centuries*, 1955 (11). **Lit:** *Scottish Art Review*, 1947 (4), p. 18, *repr.*; E. Newton, *Apollo* 1953, p. 169, repr. This picture, which is not included in Zervos' monograph on Picasso, is dated 1901 in the Gallery *Catalogue*,

Lent by the Glasgow Museums and Art Galleries.

MAURICE UTRILLO (1883–1955)

257 A Village Street ★

Canvas. 23½ × 28¼ in. Signed: *Utrillo V.* Coll: Libaude, Paris; Etienne Vautheret sale, Paris, 16 June 1933 (32); with Reid and Lefevre, 1939; bt. for the Gallery by the Trustees of the Hamilton Bequest, 1941 (*Catalogue*, 1953, p. 51, repr.). Exh: Galerie Barbazanges, Paris, *Utrillo*, 1925; Edinburgh, Society of Scottish Artists (49th Exh.), 1943. Lit: *Scottish Art Review*, 1946 (1), p. 30, repr. Painted in 1912.

Lent by the Glasgow Museums and Art Galleries.

GALLERY XI

SIR WILLIAM COLDSTREAM (b. 1908)

258 **Mrs. Auden**

Canvas. 30×22 in. **Coll:** Sir Kenneth Clark, who presented it in 1946 to the Contemporary Art Society; presented to the Gallery the same year. **Exh:** Arts Council, *British Painting, 1925–50* (II), 1951 (14); Tate Gallery, *Contemporary Art Society 50th Anniversary*, 1960 (9). Painted in 1936. Mrs. Auden, the mother of the poet, W. H. Auden.
Lent by the Stoke-on-Trent City Museums and Art Gallery.

CLAUDE ROGERS (b. 1907)

259 **The Chestnut Avenue, Regent's Park**

Canvas. 28×35½ in. Signed and dated: *Rogers '38.* **Coll:** J. P. Davies; with Leicester Galleries, from whom bt. by the Gallery, 1958. **Exh:** Hatton Gallery, Newcastle, *Claude Rogers*, 1953 (4). **Lit:** A. Forge, *Studio*, 155, 1958, p. 12, repr.
Lent by the Laing Art Gallery, Newcastle upon Tyne.

GRAHAM SUTHERLAND, O.M. (b. 1903)

260 **Bird in Landscape** ★

Oil on paper. 24⅜×18⅜ in. Signed and dated: *Sutherland '44.* **Coll:** with Redfern Galleries, from whom bt. by the Gallery, 1955.
Lent by the Manchester City Art Gallery.

FRANCIS BACON (b. 1910)

261 **Magdalene**

Canvas. 64×50 in. **Coll:** bt. by Sir Colin Anderson, 1946; presented to the Gallery by the Contemporary Art Society, 1952. **Exh:** last at Tate Gallery, *Contemporary Art Society 50th Anniversary*, 1960 (1), with previous references. Painted in 1946.
Lent by the Bagshaw Art Gallery, Batley.

GRAHAM SUTHERLAND, O.M. (b. 1903)

262 **The Hon. Edward Sackville-West**

Canvas. 24×24 in. Signed and dated: *G.S. 1957.* **Coll:** bt. from the artist by the Gallery, 1958 (*Catalogue*, p. 142, No. P.10'58, Pl. 48). **Lit:** *Emporium*, CXXIX, 1959, pp. 135, 140, repr.; D. Cooper, *Sutherland*, 1961, repr. This study was painted after the sittings for the full-length portrait of 1954–55 (repr., *Burl. Mag.*, XCIX, 1957, p. 28,

Fig. 32), now in a private collection. Another head study, signed and dated 1953, is in the Beaverbrook Gallery, New Brunswick (repr., *Catalogue*, 1959, Pl. 57).
Lent by the Birmingham City Museum and Art Gallery.

ANDRE DERAIN (1880–1954)

263 Barges on the Thames ★

Canvas. 32×39 in. Signed: *Derain.* **Coll:** with Reid and Lefevre, from whom bt. by the Gallery, 1937. **Exh:** Roland, Browse and Delbanco, *Derain, etc.*, 1953 (2). **Lit:** D. Sutton, *Derain*, 1959, p. 17; *Museums Journal*, 1961, p. 27, repr. Probably painted in 1906 during Derain's first visit to London. It may have formed part of the set of London views commissioned by Vollard, following Monet's successful series of 1899–1904.
Lent by the Leeds City Art Gallery.

SIR MATTHEW SMITH (1879–1959)

264 Three Pears

Canvas. 22⅜×18¼ in. Signed: *MS.* **Coll:** with Mayor Gallery, 1926; G. P. Dudley Wallis; Eardley Knollys, 1938, from whom bt. by the Friends of the Gallery and presented to Bristol, 1950 (*Catalogue*, No. K, 2191, Pl. 36). **Exh:** Arts Council, Tate Gallery, *Matthew Smith*, 1953 (18), with previous references; R.A., *Matthew Smith*, 1960 (21). Painted at Fitzroy Street, c. 1920.
Lent by the Bristol City Art Gallery.

PAUL NASH (1889–1946)

265 A Wood on the Downs

Canvas. 28×36 in. Signed: *Paul Nash.* **Coll:** Lady Wernher; by descent to Sir Derrick Wernher and Miss A. Wernher; with Tooth, from whom bt. by the Gallery, 1960. **Exh:** Arts Council, Tate Gallery, *Paul Nash*, 1948 (28); British Council, Canada, *Paul Nash*, 1949 (8). Painted 1929. The scene is Ivinghoe Beacon on the Chilterns.
Lent by the Aberdeen Art Gallery and Industrial Museum.

LUCIEN FREUD (b. 1922)

266 Interior at Paddington

Canvas. 60×45 in. Signed (on back of canvas): *Lucien Freud.* **Coll:** acquired by the Arts Council and presented to the Gallery, 1951. **Exh:** Arts Council, *Sixty Paintings*, 1951 (19); Venice, *XXVII Biennale*, 1954 (78); Agnew, *Walker Art Gallery Acquisitions*, 1955 (55). The portrait is of Harry Diamond.
Lent by the Walker Art Gallery, Liverpool.

GALLERY XI

MARK GERTLER (1892–1939)

267 The Fruit Sorters

Canvas. 30×25 in. Signed and dated: *Mark Gertler 1914.* **Coll:** presented to the Gallery by the Contemporary Art Society, 1924 (*Catalogue*, No. 68, Pl. 14 F). **Exh:** *New English Art Club*, 1914; Cairo, *International Art Exhibition*, 1947 (4); Arts Council, *Contemporary Painting*, 1948 (13); Geneva, *Art et Travail*, 1957 (720). **Lit:** Sir J. Rothenstein, *Modern English Painters*, 1956, p. 213. The picture was praised by Sickert when first exhibited in 1914.

Lent by the Leicester Museums and Art Gallery.

GIORGIO MORANDI (b. 1890)

268 A Still Life

Canvas. 14×20⅛ in. Signed: *Morandi.* **Coll:** bt. from the artist by the Gallery, 1959 (*Catalogue*, p. 105, No. P. 12'59). A smaller version is in the collection of Lady Glenconner, London.

Lent by the Birmingham City Museum and Art Gallery.

GWEN JOHN (1876–1939)

269 An Unknown Girl ★

Canvas. 18¼×15¼ in. **Coll:** Rev. E. Milner White, Dean of York, who presented it to the Gallery, 1956. **Lit:** *York Gallery Review*, 34, 1956, repr. cover.

Lent by the York City Art Gallery.

SIR WILLIAM NICHOLSON (1872–1949)

270 Mushrooms

Canvas. 20×23 in. Signed: *Nicholson.* **Coll:** with Beaux Arts Galleries, from whom bt. by the Gallery, 1933. **Exh:** last at Beaux Arts Galleries and Nottingham, *Nicholson Retrospective*, 1933 (69), with previous references. **Lit:** L. Browse, *William Nicholson*, 1956, p. 91, No. 363, Pl. 27. According to Browse painted in 1927, in which year it was first exhibited at the Beaux Arts Gallery.

Lent by the Castle Museum and Art Gallery, Nottingham.

SPENCER FREDERICK GORE (1878–1914)

271 A Nude Female Figure on a Bed

Canvas. 12×16 in. Stamped: *S. Gore.* **Coll:** with Reid and Lefevre, from whom bt. by the Gallery, 1950 (*Catalogue*, No. K. 2188, Pl. 34).

Exh: Reid and Lefevre, *Camden Town Group*, 1950 (25); Arts Council, *Spencer Gore*, 1955 (23). Painted in 1910 at 31 Mornington Crescent.
Lent by the Bristol City Art Gallery.

HAROLD GILMAN (1876–1919)

272 The Nurse

Canvas. 24¼×20⅛ in. Signed: *H. Gilman.* **Coll:** with Reid and Lefevre, from whom bt. by the Friends of the Gallery and presented to Birmingham, 1947 (*Catalogue*, p. 61, No. P. 63'47). **Exh:** Birmingham, *New English Art Club*, 1952 (23); Arts Council, *Gilman*, 1954 (11); Agnew, *Pictures from Birmingham*, 1957 (69). Painted in 1908.
Lent by the Birmingham City Museum and Art Gallery.

MAX ERNST (b. 1891)

273 The Petrified City ★

Oil on paper glued to wood. 19×23 in. Signed: *Max Ernst.* **Coll:** Paul Eluard, Paris; with Roland, Browse and Delbanco, from whom bt. by the Gallery, 1955. (*Illus. Guide*, Pl. XXVII). **Exh:** Arts Council, Tate Gallery, *Max Ernst*, 1961 (116). **Lit:** P. Waldberg, *Max Ernst*, 1959, p. 85. This picture, painted in 1933 at Roland Penrose's house in Gascony, was one of a series which culminated in *La Ville Entière* of 1936 (exh., Arts Council, No. 125).
Lent by the Manchester City Art Gallery.

WYNDHAM LEWIS (1884–1957)

274 Stephen Spender

Canvas. 39½×23½ in. Signed and dated: *WYNDHAM LEWIS 1938.* **Exh:** last at Tate Gallery, *Wyndham Lewis and Vorticism*, 1956 (145), with previous references. **Lit:** C. Handley-Read, *Art of Wyndham Lewis*, 1951, pp. 29, 45, 73, 98, Pl. 42.
Lent by the Stoke-on-Trent City Museums and Art Gallery.

JOHN PIPER (b. 1903)

275 Coventry Cathedral after the Bombing

Gouache on canvas. 20×24 in. Signed: *John Piper*; dated on back: *Nov. 15 1940.* **Coll:** War Artists Commission; presented to the Gallery, 1947. **Exh:** Whitechapel, *Painters' Progress*, 1950 (57).
Lent by the Herbert Art Gallery and Museum, Coventry.

GALLERY XI

WILLIAM SCOTT (b. 1913)

276 Gouache Abstract 1957

Gouache *collage*; paper mounted on canvas. 60×78 in. **Coll:** with Hanover Galleries, from whom bt. by the Gallery with the assistance of the Contemporary Art Society, 1960 (No. 2145). **Exh:** Venice, *XXIX Biennale*, 1958 (58); British Council, Brussels, *Armitage-Hayter-Scott*, 1959 (102) and Rotterdam, 1959 (60); Hanover, etc., Kestner-Gesellschaft, *Scott*, 1960 (22a). **Lit:** J. Russell, *London Magazine*, June 1961.
Lent by the Whitworth Art Gallery, University of Manchester.

VICTOR PASMORE (b. 1908)

277 A Rectangular Motif

Canvas. 24×20 in. **Coll:** with artist in 1951; with Redfern Galleries, from whom bt. by the Gallery, 1953. **Exh:** Arts Council, *British Painting, 1925–50*, 1951 (67); Arts Council, *Three Masters*, 1958 (30).
Lent by the Southampton Art Gallery.

BEN NICHOLSON (b. 1894)

278 Still Life, Yellow, 1950 ★

Canvas. 80×90 in. **Coll:** presented to the Gallery by private subscribers and the Contemporary Art Society, 1951. **Exh:** Arts Council, *Sixty Paintings*, 1951 (40). **Lit:** *Ben Nicholson*, ed. Sir H. Read, 1956, II, No. 67.
Lent by the Manchester City Art Gallery.

KEITH VAUGHAN (b. 1912)

279 Warrior

Canvas. 46×36 in. Signed and dated (on back): *Keith Vaughan 1959*. **Coll:** with Matthiesen Galleries, from whom bt. by Swansea, 1960. **Lit:** J. Wood Palmer, *Painter and Sculptor*, III, 1960, p. 14.
Lent by the Glynn Vivian Art Gallery, Swansea.

CERI RICHARDS (b. 1903)

280 La Cathédrale Engloutie

Canvas. 60×60 in. Signed and dated: *Ceri Richards '60*. **Coll:** with Matthiesen Galleries, from whom bt. by Swansea, 1960. **Exh:** Whitechapel, *Richards Retrospective*, 1960 (82). From a series of paintings, the idea for which was suggested by Debussy's *Prelude*.
Lent by the Glynn Vivian Art Gallery, Swansea.

FRANZ MARC (1880–1916)

281 A Girl with black Hair

Canvas. 39½×27¾ in. Signed and dated (on back of canvas): *Fz Marc 12.* **Coll:** S. Paulson, Glasgow, from whom bt. by the Gallery, 1944 (*Catalogue*, No. 101, Pl. 13 D). **Exh:** Institute of Contemporary Arts, *Forty Years of Modern Art*, 1948 (51); Roland, Browse and Delbanco, *Fauve Paintings*, 1951 (38). **Lit:** K. Lankheit, *Franz Marc*, 1950, p. 25, repr.; *Museums Journal*, 61, 1961, Fig. 8.
Lent by the Leicester Museums and Art Gallery.

LYONEL FEININGER (1871–1956)

282 The Square

Canvas. 29×35⅝ in. Signed and dated: *Feininger 1916.* **Coll:** Georg Kaiser, Weimar; Mrs. T. Hess, from whom bt. by the Gallery, 1944 (*Catalogue*, No. 61, Pl. 13 F). **Exh:** Berlin, *Der Sturm*, 1917 (32). **Lit:** H. Hess, *Feininger*, 1961, p. 74, No. 155. The subject from which the picture derives is the Stadtkirche and adjoining square in Weimar, where Feininger was to teach at the Bauhaus between 1919 and 1924.
Lent by the Leicester Museums and Art Gallery.

LYNN CHADWICK (b. 1914)

283 Beast XXI

Bronze. H. 12¼ in. **Coll:** with Marlborough Galleries, from whom bt. by the Gallery with the assistance of the Calouste Gulbenkian Foundation, 1961. **Exh:** British Council (Germany and Scandinavia), *Armitage-Chadwick*, 1960 (68); New York, Knoedler Galleries, 1961. Made in 1959; one of an edition of six casts, cast by Brotal.
Lent by the Whitworth Art Gallery, University of Manchester.

BARBARA HEPWORTH (b. 1903)

284 The Cosdon Head

Blue Marble. H. 24 in. **Coll:** James Archdale, who presented it to the Gallery, 1951. **Exh:** Reid and Lefevre, *New Sculpture by Barbara Hepworth*, 1950 (2); Chicago, Philadelphia and New York, Museum of Modern Art, *Barbara Hepworth Retrospective*, 1953; Whitechapel, *Barbara Hepworth Retrospective*, 1954 (84). **Lit:** *Barbara Hepworth*, ed. Sir H. Read, 1952, Pls. 114–17; for further bibl., see Whitechapel, 1954 (84). Carved in 1949. The sculptor writes in a letter in the Gallery archives: "the quartz crystals are an integral part of the stone. It is, however, an *indoor* sculpture, depending very much on its tactile qualities . . . The nature of the rock is fine and fragile."
Lent by the Birmingham City Museum and Art Gallery.

CENTRAL HALL

PATRICK HERON (b. 1920)

285 **June Horizon 1957**

Canvas. 71½×36¼ in. **Coll:** bt. by the Gallery with the assistance of the Calouste Gulbenkian Foundation, 1961.
Lent by the Wakefield City Art Gallery and Museum.

BARBARA HEPWORTH (b. 1903)

286 **Icon II**

Marble. H. 24 in. **Coll:** bt. from the artist with the assistance of the Calouste Gulbenkian Foundation, 1961. **Exh:** Gimpel Fils, *Hepworth*, 1961 (12). **Lit:** *Ferens Gallery Bulletin*, Summer 1961. Icon I, a wooden sculpture, was acquired by the Arts Council in 1958.
Lent by the Ferens Art Gallery, Kingston-upon-Hull.

GERMAINE RICHIER (1904–1959)

287 **La Feuille, 1948**

Bronze. H. 57 in. **Coll:** with Hanover Galleries; acquired by the Gallery, 1961. **Lit:** J. Cassou, *Germaine Richier*, 1961, Pl. 3. This is the seventh bronze from an edition of eight.
Lent by the Birmingham City Museum and Art Gallery.

REG BUTLER (b. 1913)

288 **Torso: Summer**

Bronze. H. 36 in. (incl. metal stand). **Coll:** bt. by Contemporary Art Society in 1956; presented to the Gallery, 1959. **Exh:** Contemporary Art Society, *The Seasons*, 1956 (47); Tate Gallery, *Contemporary Art Society 50th Anniversary*, 1960 (183). **Lit:** *Manchester Annual Report*, 1959, Pl. XVI.
Lent by the Manchester City Art Gallery.

DAVID BOMBERG (1890–1957)

289 **Mount Hilarion**

Canvas. 36¾×50¼ in. Signed and dated: *Bomberg 48.* **Coll:** Mrs. Lilian Bomberg; with Hope Hall Gallery, Liverpool, from whom bt. by the Gallery, 1961. **Exh:** Arts Council, *Bomberg*, 1958 (42). Painted on a visit to Cyprus in 1948.
Lent by the Walker Art Gallery, Liverpool.

HENRY MOORE, C.H. (b. 1898)

290 Falling Warrior

Bronze. L. 60 in. Coll: bt. from the artist, 1959. A second cast is in the Walker Art Gallery, Liverpool.
Lent by the Huddersfield Art Gallery.

IVON HITCHENS (b. 1893)

291 Purple Woods

Canvas. 21⅜×52⅛ in. Signed: *Hitchens.* Coll: bt. from Waddington Galleries with assistance from the Calouste Gulbenkian Foundation, 1961.
Lent by the Bristol City Art Gallery.

HENRY MOORE, C.H. (b. 1898)

292 Reclining Figure

Elm. L. 45 in. Coll: bt. by the Gallery, with assistance from the Victoria and Albert Museum, 1942. Lit: *Henry Moore*, ed., D. Sylvester, 1944, No. 175. Carved in 1936.
Lent by the Wakefield City Art Gallery and Museum.

SIR JACOB EPSTEIN (1880–1959)

293 The Artist's Wife

Bronze. H. 17 in. Coll: presented to the Gallery by the Northern Art-Collections Fund, 1934. Exh: Laing Art Gallery, *C. B. Stevenson Memorial*, 1957. Lit: J. Cournos, *Studio*, LXXIX, 1920, p. 175, repr. The artist's first wife, Margaret Dunlop, whom he married in 1916.
Lent by the Laing Art Gallery and Museum, Newcastle upon Tyne.

OSSIP ZADKINE (b. 1890)

294 Music Group

Bronze. H. 22¼ in. Coll: bt. by the Gallery from an exhibition of Jewish artists held at the Jewish Institute, 1942.
Lent by the Glasgow Museums and Art Galleries.

ALAN DAVIE (b. 1920)

295 The Discovery of the Staff

Board. 48×60 in. Signed and dated (on reverse): *Alan Davie 57-8.* Coll: with Gimpel Fils. from whom bt. by the Contemporary Art Society and presented to the Gallery, 1959.
Lent by the Ferens Art Gallery, Kingston-upon-Hull.

HENRY MOORE, C.H. (b. 1898)

296 Reclining Woman

Hornton stone. L. 33 in. Coll: bt. by the Gallery from the artist, 1941. Exh: Zurich, *International Exh.*, 1931; Temple Newsam, *Moore, etc.*, 1941 (4); Wakefield, Manchester, *Moore*, 1949 (9); Marlborough Galleries, *Moore*, 1961 (21). Lit: R. H. Wilenski, *Apollo*, XII, 1930, p. 409, repr.; D. Sylvester (ed.), *Moore*, 1944, I, No. 59, repr. Carved in the spring of 1929.
Lent by the Leeds City Art Gallery.

LECTURE ROOM

SIR PETER LELY (1618–1680)

297 Oliver Cromwell

Canvas. 30×24¾ in. (painted oval). Signed: *P. Lely. fe* (*PL* in monogram). Inscribed: *Oliver Cromwell Ptor.* **Coll:** probably William Powlett, 1735 and Lord John Cavendish, 1750 (cf. Engravings); by descent to Hon. J. Cavendish; his sale, Sotheby's, 22 June 1949 (46); with Spiller, from whom bt. by the Gallery, 1949 (*Catalogue*, p. 90, No. P. 27'49, Pl. 19b). **Exh:** Worcester, *Paintings, 1642–51*, 1951 (27); Agnew, *Pictures from Birmingham*, 1957 (5); National Portrait Gallery, *Contemporary Portraits of Cromwell*, 1958 (11). **Lit:** D. Piper, *Walpole Society*, XXXIV, 1952–54, pp. 31–2, 39–40, No. 5a, Pl. IXa; E. K. Waterhouse, *Painting in Britain*, 1953, p. 61, n. 18; D. Piper, *The English Face*, 1957, Pl. 52; A. M. Crinò and O. Millar, *Burl. Mag.*, C, 1958, p. 127. **Engr:** J. Faber, 1735 and 1740 (as Powlett coll., painted in 1653), and 1750 (as Cavendish coll.); anon. engraver, *c.* 1730(?), inscribed: *Painted by Sr. P. Lily after the original Linning of Cooper's.* This portrait, which probably depends on Samuel Cooper's miniature sketch (coll., Duke of Buccleuch), is likely to be the original of a new official likeness done on the occasion of Cromwell's installation as Protector on 16 December 1653, and is possibly identifiable with the portrait by "Mr. Lilly, who drew it for his Highness", a version of which was secured by Mr. Bradshaw in Copenhagen in October 1654. Numerous copies and versions of No. 297 survive.

Lent by the Birmingham City Museum and Art Gallery.

RICHARD WILSON, R.A. (1714–1782)

298 Snowdon from Llyn Nantlle ★

Canvas. 41×50 in. **Coll:** R. G. Millns, by whom bequeathed to the Gallery, 1904 (*Catalogue*, No. 253). **Exh:** Tate Gallery, *Wilson*, 1949 (44), with previous references; Rotterdam, *Engelse Landschapschilders*, 1955 (68); British Council, Canada and America, *British 18th Century Painting*, 1957 (78). **Lit:** J. B. Manson, *Burl. Mag.*, LXVII, 1925, p. 40, Pl. 11c; W. G. Constable, *Wilson*, 1953, p. 186. **Engr:** W. Woollett, 1775 (for Boydell). Thought by Constable to be a repetition of the version at Liverpool, with which No. 298 has at times been confused. References to views of Snowdon by Wilson are made by Pennant (*Tour in Wales*, 1783, II, p. 188), by Benjamin Booth (unpub. notes, doc. 4) and by Faringdon (*Diary*, unpub., 13 October 1800). Wilson exhibited such a view at the Society of Artists, 1766 (189).

which from Pennant's description is likely to have been a similar composition to the present work, and pictures of this title belonged to Thomas Woolner (exh., R.A., Winter 1872) and H. W. Worsley Taylor (exh., R.A., Winter 1892). It is not clear whether any of the above can be identified with known versions.
Lent by the Castle Museum and Art Gallery, Nottingham.

JOSEPH WRIGHT, A.R.A. (1734–1797)

299 The Lady in Milton's *Comus*

Canvas. 40½ × 50¾ in. **Coll:** Josiah Wedgwood; W. Rathbone, whose widow presented it to the Gallery, 1902 (*Catalogue* (1927), p. 221). **Exh:** Robins's Rooms, Covent Garden, *Wright*, 1785 (1); Liverpool Art Club, 1881 (24); Derby, *Wright*, 1934 (139); Arts Council, Tate Gallery, *Romantic Movement*, 1959 (381). **Lit:** W. Bemrose, *Joseph Wright*, 1885, pp. 18, 123. **Engr:** J. R. Smith, 1789. A companion to the *Indian Widow* (No. 301). Painted in, or shortly before, 1785, it is presumably the picture listed in Wright's account book in the National Portrait Gallery as *A Moonlight from Comus—£84.* Both the 1785 exhibition and the engraving quote the five lines from *Comus* beginning (verse 221), "Was I deceived, or did a sable cloud . . .". This and the companion picture will be discussed by Benedict Nicolson in a forthcoming number of the *Burl. Mag.*
Lent by the Walker Art Gallery, Liverpool.

ENGLISH SCHOOL (*c.* 1600)

300 An Unknown Woman

Canvas. 81 × 49 in. **Coll:** Miss Carnegy-Arbuthnot sale, Motcomb, 14 November 1956 (19): bt. Agnew and sold to the Gallery the following year (*Catalogue*, No. K. 2675, as anonymous). **Exh:** Birmingham, *British Embroidery*, 1959 (227). **Lit:** *Gallery Annual Report*, 1957, p. 12, repr. Formerly attributed to Gheeraerts, with the name of van Somer suggested in the 1957 *Report.*
Lent by the Bristol City Art Gallery.

JOSEPH WRIGHT, A.R.A. (1734–1797)

301 The Indian Widow ★

Canvas. 40 × 50 in. Signed and dated: *I.W. 1785.* **Coll:** artist's sale, Christie's, 6 May 1801 (64): bt. Borrow; by descent to Col. J. G. B. Borough, who bequeathed it to the Gallery, 1960. **Exh:** Robins's Rooms, Covent Garden, *Wright*, 1785 (2). **Lit:** W. Bemrose, *Joseph Wright*, 1885, pp. 91, 110. A companion to *The Lady in Comus* (No. 299). "The Apathy of excessive grief is conspicuous in the distressed Female, who is thus admirably contrasted with the agitated

Objects of the Back Ground" (description in sale catalogue). Other versions exist (cf. T. Crombie, *Apollo*, October 1959).
Lent by the Derby Museum and Art Gallery.

JOHN CROME (1768–1821)

302 Marlingford Grove

Canvas. 53¾ × 39¼ in. **Coll:** said to have been painted for S. Paget, 1815 (lent by him to Crome Memorial Exhibition, 1821); Joseph Sherrington sale, 1 May 1858 (36); L. Huth by 1862 (lent to B.I. in that year); his sale, Christie's, 20 May 1905 (44), repr.: bt. Agnew; Sir Joseph Beecham sale, Christie's, 3 May 1917 (25), repr.: bt. Smith; Mrs. J. A. Mango sale, Christie's, 11 May 1923 (118), repr.: bt. Thomas for the Gallery (*Guide*, p. 22, Pl. 16). **Exh:** for references, see Collins Baker, *infra*. **Lit:** Collins Baker, *Crome*, 1921, p. 146, Pl. XXXIII, with bibl. There is a smaller version at Norwich.
Lent by the Lady Lever Art Gallery, Port Sunlight.

THOMAS PATCH (*c.* 1725–1782)

303 A Caricature Group

Canvas. 32½ × 46 in. **Coll:** Sir Peyton Skipwith in 1864 (according to a label on the stretcher); Charles Ricketts, R.A., from whom bt. by Agnew, 1929; with Knoedler; presented to the Museum by the N.A.C.F., 1935. **Exh:** Exeter, *Early Devon Painters*, 1932 (236); Norwich, *The Grand Tour*, 1958 (95); R.A., Winter 1960 (176). **Lit:** F. J. B. Watson, *Walpole Society*, XXVIII, 1940, p. 35. Dated by Watson *c.* 1761. The figure at the right is Sir Horace Mann (British envoy at Florence from 1740). The man second from the left was engraved by Patch in *Twenty-Eight Caricatures* (1770) as Mr. W. The identification of the figure in the centre as Garrick is doubtful (cf. R.A. 1960 catalogue). The caricature paintings of animals on the walls have the features of the artist and it is his bust which stands in the corner.
Lent by the Royal Albert Memorial Museum, Exeter.

J. HAVARD THOMAS (1854–1921)

304 Lycidas

Bronze. H. 60½ in. Signed and dated: *J. Havard Thomas MCMV.* **Coll:** with F. Lessore, from whom bt. by the Gallery, 1948. The wax model, exhibited at the New Gallery in 1905, is now at Manchester. Another bronze casting is in the Tate Gallery.
Lent by the Aberdeen Art Gallery and Industrial Museum.

ADRIAEN HANNEMAN (*c.* 1601–1671)

305 An Unknown Lady

Canvas. 38½×30½ in. Signed and dated: *An°. 1655 Ar. Hanneman F.* **Coll:** F. Slater, Sheffield, 1952; bt. by the Gallery, 1952. **Lit:** *Burl. Mag.*, XCVIII, 1956, p. 31.
Lent by the Sheffield City Art Galleries.

ANDREW GEDDES, A.R.A. (1783–1844)

306 The Education of Pan

Canvas. 58×90½ in. **Coll.** bt. by Kenneth Sanderson at a sale in 1924; bequeathed by him to the Gallery, 1944. **Exh:** R.A., Winter 1939 (164). The picture originally formed part of a wall decoration at Newhall, Midlothian, belonging to H. F. Brown.
Lent by the Kirkaldy Art Galleries and Museum.

SIR DAVID WILKIE, R.A. (1785–1841)

307 William Esdaile

Canvas. 66×56 in. Inscribed with name and dates of sitter. **Coll:** by descent to William Clement Henry Esdaile (d. 1956): on permanent loan to the Museum from his niece, Mrs. Philip Warmington. **Exh:** R.A., Winter 1888 (6). **Lit:** A. Cunningham, *Wilkie*, 1843, III, p. 530; Lord R. Sutherland Gower, *Wilkie*, 1908, p. 118. William Esdaile (1757–1837), a banker and noted collector of prints and drawings, whose collection of drawings in particular was, after Lawrence's, the most famous of his time. He bought a number of drawings at Lawrence's sale, including a hundred Rembrandts and the same number of Claudes. This portrait by Wilkie was painted for him a year before his death.
Lent by the Somerset County Museum, Taunton.

WILLIAM McTAGGART, SENIOR, R.S.A. (1835–1910)

308 The Storm

Canvas. 32×51 in. Signed and dated: *W. McTaggart 1883.* **Coll:** with the artist until *c.* 1890; Joseph Henderson sale, Edinburgh, 12 March 1909; Robert Lang; Edinburgh art market, 1949, when bt. by the Gallery. **Exh:** last at Glasgow, *Scottish Painting*, 1951 (64), with previous references. **Lit:** J. L. Caw, *McTaggart*, 1917, pp. 92, 126, 185. Painted out of doors at Carradale, a fishing station on Kilbrannan Sound between Tarbert and Campbeltown. The figures were added afterwards. A larger version of 1890 in the National Gallery of Scotland depends on this picture.
Lent by the Kirkcaldy Art Galleries and Museum.

ALLAN RAMSAY (1713–1784)

309 Edward Harvey

Canvas. 50×40 in. Signed and dated: *A. Ramsay 1747*. **Coll:** by descent from the sitter to his nephew, Admiral Sir Elib Harvey, thence John Drummond, 1816; Barclay Hogarth (d. 1952) by 1947; presented to the Gallery by the N.A.C.F., 1953. **Lit:** A. Smart, *Ramsay*, 1952, pp. 55, 210. The sitter was aide-de-camp to the Duke of Cumberland during the Forty-Five. His brother William, also painted by Ramsay, served in the campaign as a Jacobite and was taken prisoner at Culloden. His life was saved through the intervention of his brother.
Lent by the Dundee City Museums and Fine Art Galleries.

SIR DAVID WILKIE, R.A. (1785–1841)

310 Grace before Meat

Canvas. 39¾×50 in. Signed and dated: *DAVID WILKIE f. LONDON 1839*. **Coll:** Glendy Burk, New Orleans, 1839; John Naylor, Leighton Hall, and sold by his grandson at Welshpool, 18 March 1931 (441); H. M. Mitchell sale, Edinburgh, 18 June 1952: bt. H. Woolford, from whom bt. by the Gallery, 1954 (*Catalogue*, p. 154, No. P. 2'54, Pl. 31a). **Exh:** R.A., 1839 (154), with lines by Lady Blessington; Arts Council, Edinburgh, and R.A., Diploma Gallery, *Wilkie*, 1958 (112); British Council, Moscow and Leningrad, *British Art*, 1960 (71). **Lit:** A. Cunningham, *Wilkie*, 1843, III, pp. 264, 531; *Burl. Mag.*, XCVIII, 1956, p. 31, Fig. 31. The composition depends on the group in the left background of *The Penny Wedding*, 1818. A drawing of the mother and two children is in the Ashmolean Museum, Oxford, and a study for the child in the left foreground is at Birmingham. A drawing for the room was included in Wilkie's sale, 1842.
Lent by the Birmingham City Museum and Art Gallery.

SIR HENRY RAEBURN, R.A. (1756–1823)

311 John Robison

Canvas. 50×40 in. **Coll:** presented to the University by the artist's widow, 1850. **Exh:** last at Arts Council (Scotland), Edinburgh, *Raeburn*, 1956 (36), with previous references. **Lit:** Sir W. Armstrong, *Raeburn*, 1901, pp. 68, 70, 73, 111; *University Portraits, Edinburgh*, 1957, No. 119, Pl. 6. **Engr:** C. Turner (mezzotint). Painted *c.* 1798. The sitter (1739–1805), a famous mathematician and scientific writer, was Professor of Natural Philosophy at Edinburgh from 1774 until his

death. His contributions to the 7th Edition of the *Encyclopaedia Britannica* were separately published as *Robison's Mechanical Philosophy*.
Lent by the University of Edinburgh.

WILLIAM DOBSON (1611–1646)

312 **An Unknown Girl**

Canvas. 33½×31½ in. Signed and dated: *Guliel Dobson Pinxt 1645.* Inscribed: *AEtatis suae 17.* **Coll:** Miss M. Annesley, who presented it to the Gallery, 1951 (*Catalogue*, p. 46, No. P. 124'51). **Exh:** Arts Council, Tate Gallery, *Dobson*, 1951 (20). **Lit:** Whinney and Millar, *English Art 1625–1714*, 1957, p. 87. The sitter is thought to be a member of the Annesley or Hanbury families. This is the only canvas which certainly bears Dobson's signature.
Lent by the Birmingham City Museum and Art Gallery.

LARGE SOUTH ROOM

Attributed to ANTONIO DEL POLLAIUOLO (*c.* 1432–1498)

313 A Youth brandishing a Cutlass

Pen and brown ink and brown wash. 6¾×3½ in. (irregularly cut). **Coll:** Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 185). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (16). A. E. Popham (Catalogue of 1957 exhibition) believes that the drawing may be by Pollaiuolo. It is related to a series of studies from the life made by Antonio Pollaiuolo or in his studio (see Berenson, *Florentine Drawings*, 1903, II, Nos. 1933, 1936A, 1936B for related works in the Uffizi). The present figure appears in reverse as the executioner in a small *niello*-like engraving of the *Judgement of Solomon* (A. M. Hind, *Early Italian Engraving*, 1938, I (1), p. 59, No. 94).
Lent by the Royal Institution of Cornwall, Truro.

After MASACCIO (1401–1427/9)

314 A Group of Figures from the *Sagra del Carmine*

Pen and brown ink. 7½×11 in. **Coll:** "*P.M.*" (anonymous Italian collector, probably Florentine, seventeenth or early eighteenth century: cf. Lugt, *Marques de Collections*, 1921, No. 2099). **Lit:** Sir K. Clark, *Burl. Mag.*, C, 1958, p. 177 (note), Fig. 36. Masaccio's lost fresco of the *Sagra*, depicting a procession of Florentine citizens on the occasion of the consecration of the Carmine, was painted above a door in the cloisters and was walled over in 1612. It is known through a few incomplete copies: one by Michelangelo of three figures in the Albertina and a larger copy in the Uffizi of the early sixteenth century which includes part of the group shown in No. 314 (cf. Salmi, *Masaccio*, 1947, Pls. 220, 221). The present drawing is dated *c.* 1560 by Sir Kenneth Clark. In the opinion of A. E. Popham it is probably by Andrea Boscoli. The applied inscription, *Di Masaccio*, follows the pattern of attributions on drawings owned by the anonymous collector.
Lent by the Folkestone Museum and Art Gallery.

DUTCH SCHOOL (15th Century)

315 St. Anthony preaching to Animals

Pen and brown ink. 10⅝×8¼ in. **Coll:** Brewer-Williams, by whom presented to the Gallery, 1946. A. E. Popham has identified No. 315 as by the same hand as a drawing in the Louvre of the death of Absalom. The work of this unrecorded artist was discussed by Popham

in "A Dutch Designer for Glass," *Mélanges Hulin de Loo*, 1931, pp. 272 ff.
Lent by the Newport (Mon.) Museum and Art Gallery.

JACOPO CHIMENTI DA EMPOLI (1551–1640)

316 A Lady kneeling in profile to the Right

Black chalk on light brown paper. 15⅜×11⅛ in. **Coll:** Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 183). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (6). Formerly attributed to Poccetti, but recognised by Philip Pouncey as by Empoli. It is a study for the figure of the Virgin in Empoli's *Presentation* in the Pinacoteca of the Collegiata, Empoli (repr., Venturi, *Storia dell'Arte*, 1934, IX (7), Fig. 368).
Lent by the Royal Institution of Cornwall, Truro.

DOMENICO CAMPAGNOLA (1500–after 1552)

317 Christ tempted by the Devil

Pen and brown ink. 10⅛×15⅜ in. **Coll:** Sir Peter Lely; Earls of Pembroke until sold Sotheby's, 9 July 1917 (399); bt. de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 133). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (3). One of a series of similar landscape compositions by Campagnola owned by Lely.
Lent by the Royal Institution of Cornwall, Truro.

GIUSEPPE PASSERI (1654–1715)

318 Jupiter in the Clouds

Gouache. 7½×7¼ in. **Coll:** apparently Charles Rogers, but without collector's mark; William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 29).
Lent by the Plymouth City Museum and Art Gallery.

Attributed to ANNIBALE CARRACCI (1560–1609)

319 A Man drawing a Youth asleep on a Table

Pen and brown ink. 7×8 in. **Coll:** T. M. Bridge; by descent to Mrs. Master, who presented it to the Gallery, 1924. The traditional attribution may prove to be wrong.
Lent by the Folkestone Museum and Art Gallery.

GIULIO ROMANO (1492–1546)

320 A Design for a Tapestry

Pen and brown ink and wash heightened with white. 16×15⅜ in. **Coll:** Thomas Hudson; Reynolds; A. C. Poggi; unidentified mid-19th century collector (Lugt, *Marques de Collections*, supp., No. 2064a); Viscountess Galway, who bequeathed it to the Gallery, 1891. **Lit:** A. F. Kendrick, *Tapestries in the Victoria and Albert Museum*, 1924, pp. 61–2, No. 56. This is a modified rendering of the design of a tapestry now in the Victoria and Albert Museum (Ferrarese or Florentine, second quarter of the 16th century). A related sepia drawing, also attributed to Giulio Romano, is in the Victoria and Albert Museum (Salting Bequest).

Lent by the Castle Museum and Art Gallery, Nottingham.

GIOVANNI BENEDETTO CASTIGLIONE (1616–1670)

321 A Flock driven to Water

Brush drawing in brown with touches of colour on buff paper. 11×14½ in. **Coll:** Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 138). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (5). A similar drawing, but in reverse, is in the British Museum.

Lent by the Royal Institution of Cornwall, Truro.

ANDREA DEL SARTO (1487–1531)

322 The Head of a Woman

Red chalk. 8¾×6 in. **Coll:** Nathaniel Hone; Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** R.A., Winter 1930 (542), *Commem. Cat.*, 798; Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 12); R.A., Diploma Gallery, *Old Master Drawings*, 1953 (54). **Lit:** *Vasari Society*, Part IX, 2nd Ser., 1928, No. 5, repr.; A. E. Popham, *Old Master Drawings*, II, 1928, p. 47; idem, *Italian Drawings at the R.A.*, 1930, No. 196, Pl. CLXVIIIa. This is said to be a study for the head of the Archangel in the *Annunciation* in the Pitti Palace. A study for the complete figure is in the Uffizi (No. 273).

Lent by the Plymouth City Museum and Art Gallery.

SALVATOR ROSA (1615–1673)

323 The Prodigal Son as Swineherd

Pen and brown ink and brown wash on buff paper. 15¼×11 in. **Coll:** Mariette sale, Paris, 15 November ff. 1775 (666); R. Willett, 1805; W. Esdaile; Alfred de Pass, by whom presented to the Institution,

1928 (*Catalogue*, No. 198). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (17), where it was pointed out that there is no connection, except in subject, between this drawing and the picture by Rosa in the Hermitage, as was previously supposed. The drawing is on Mariette's mount.
Lent by the Royal Institution of Cornwall, Truro.

AGOSTINO CARRACCI (1557–1602)

324 A Tree; A seated Figure, alarmed

Pen and brown ink. 6×4¼ in. and 5⅜×4½ in. **Coll:** Mariette; T. M. Bridge and by descent to Mrs. Master, who presented it to the Gallery, 1924. Each drawing is inscribed *Agostino Carracci.*
Lent by the Folkestone Museum and Art Gallery.

CARLO MARATTA (1625–1713)

325 The Virgin Immaculata with the Doctors of the Church

Brown ink over red chalk. 17×11⅝ in. Signed (?): *CM.* **Coll:** Jonathan Richardson the younger; Charles Rogers; his sale, 15/24 April 1799; E. Dymond, from whom bt. by the Gallery, 1921. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 27). This is a sketch for the altarpiece of *c.* 1686 in the Cibo chapel in S.M. del Popolo, Rome. Among other related works are a finished drawing in the Uffizi and a study in the collection of C. R. Rudolph, published by K. T. Parker, *Old Master Drawings*, X, 1935, p. 45, repr. The Rogers sale included a second study for the altarpiece.
Lent by the Plymouth City Museum and Art Gallery.

Attributed to ANNIBALE CARRACCI (1560–1609)

326 David severing the Head of Goliath(?)

Red Chalk. 10½×7 in. **Coll:** Sir Peter Lely; T. M. Bridge and by descent to Mrs. Master, who presented it to the Gallery, 1924. A. E. Popham suggests that the draughtsman may be Giuseppe Cesari, Cavaliere d'Arpino. The subject may be Hercules.
Lent by the Folkestone Museum and Art Gallery.

VENTURA SALIMBENI (1568–1613)

327 The Birth of St. John the Baptist

Pencil, drawn over in sepia. 11½×8¾ in. Signed: *V S.* **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*,

1953 (*Cat.*, p. 34). On the back of the drawing is written: *Rutilio Manette invt. vide designi originale existenti nella R. Galleria di Firenze No. 93.*
Lent by the Plymouth City Museum and Art Gallery.

SEBASTIEN BOURDON (1616–1671)

328 The Rest on the Flight

Red and black chalk heightened with white on dark grey paper. 10×15⅛ in. **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 14). This is a study for a painting recently acquired by the Dayton Art Institute, U.S.A. (repr. *Art Quarterly*, XXII, 1959, p. 280).
Lent by the Plymouth City Museum and Art Gallery.

CLAUDE LORRAINE (1600–1682)

329 A Landscape with a River

Pen and brown and grey wash with bodycolour. 7½×9¾ in. **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 21); R.A., Diploma Gallery, *Old Master Drawings*, 1953 (373). **Lit:** A. E. Popham, *Old Master Drawings*, II, 1928, p. 48, Pl. 51. Michael Kitson suggests a date in the 1660's.
Lent by the Plymouth City Museum and Art Gallery.

CLAUDE LORRAINE (1600–1682)

330 A Natural Harbour with Shipping

Pen and brown ink and brown wash over black chalk. 7⅝×10⅜ in. **Coll:** Sir Charles Greville; Earls of Warwick until sold, Christie's, 20 May 1896 (75): bt. Salting; Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 44). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (29). **Lit:** M. Röthlisberger, *Claude Lorrain: the Paintings*, 1961, p. 335. As Röthlisberger points out, this is a study for the *Bacchus and Ariadne on Naxos*, painted in 1656 (*Liber Veritatis*, No. 139, Arnot Art Gallery, Elmira, U.S.A.). The composition is taken from the *Rape of Europa* (*Liber Veritatis*, No. 136, Moscow) of 1655 in reverse. The figures in the present drawing differ from those in the painting and it is uncertain whether at this stage Claude intended to represent Bacchus and Ariadne.
Lent by the Royal Institution of Cornwall, Truro.

JAN BRUEGHEL THE ELDER (1568–1625)

331 A Village Scene

Pen and brown ink and wash. 6¾×11 in. **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 15). **Lit:** A. E. Popham, *Old Master Drawings*, II, 1928, p. 49. **Engr:** Ryland for C. Rogers, *Collection of Prints in Imitation of Drawings*, 1778, II, Pl. 58.

Lent by the Plymouth City Museum and Art Gallery.

CLAUDE LORRAINE (1600–1682)

332 A Landscape with a seated Shepherd

Pen and brown wash. 7⅞×10⅜ in. **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary* (*Cat.*, p. 21); R.A., Diploma Gallery, *Old Master Drawings*, 1953 (383). **Lit:** A. E. Popham, *Old Master Drawings*, II, 1928, p. 48, Pl. 52; M. Röthlisberger, *Claude Lorrain: the Paintings*, 1961, p. 319. This drawing seems to represent an incident in St. Paul's final journey to Rome. Röthlisberger connects it with a lost painting of the *Embarkation of St. Paul* of 1655 (*Liber Veritatis*, No. 132), the composition of which is similar in some respects.

Lent by the Plymouth City Museum and Art Gallery.

ADAM ELSHEIMER (1578–1610)

333 A Landscape with a Village

Gouache. 4½×8 in. **Coll:** Jonathan Richardson the elder and younger; Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 20).

Lent by the Plymouth City Museum and Art Gallery.

Attributed to ABRAHAM FURNERIUS (active 1620–1641/5)

334 A Landscape with a Barn

Pen and brown ink and wash. 5⅛×8 in. **Coll:** apparently Charles Rogers, but without collector's mark; William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 32). **Lit:** A. E. Popham, *Old Master Drawings*, II, 1928, p. 49. Formerly attributed to Rembrandt; Popham suggests that it is an indifferent example by Furnerius.

Lent by the Plymouth City Museum and Art Gallery.

Attributed to REMBRANDT VAN RIJN (1606–1669)

335 Jael and Sisera

Pen and brown ink and wash. 7½×9½ in. **Coll:** T. M. Bridge; by descent to Mrs. Master, who presented it to the Gallery, 1924. A drawing by Rembrandt with the composition in reverse is in the Amsterdam Rijksprentenkabinet (cf. Benesch, *Drawings of Rembrandt*, 1957, V, No. 1042, repr., where it is dated 1659–60).

Lent by the Folkestone Museum and Art Gallery.

REMBRANDT VAN RIJN (1606–1669)

336 A Study of an Old Woman

Pen and brown ink and grey wash. 3⅝×3⅛ in. **Coll:** M. Rosenheim; Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 98). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (43). Perhaps connected with the etching known as the *Spanish Gipsy* (dated *c.* 1644 by Münz, *Rembrandt's Etchings*, 1952, I, No. 267). The wash and pen work of the sketched-in body of the second woman on the right are probably later additions.

Lent by the Royal Institution of Cornwall, Truro.

JACOB VAN RUISDAEL (1628/9–1682)

337 A Landscape with Trees by a River

Black chalk and grey wash. 5⅞×7½ in. **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 33).

Lent by the Plymouth City Museum and Art Gallery.

ABRAHAM FURNERIUS (active 1620–1641/5)

338 A Village Scene

Pen and brown ink and grey and brown wash. 6½×12⅛ in. Inscribed: *Rembrant* (in an ?18th century hand). **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 32). **Lit:** A. E. Popham, *Old Master Drawings*, II, 1928, p. 49, Pl. 53. Formerly ascribed to Rembrandt and first attributed to Furnerius by Popham, who compared the characteristic handling of the trees with the signed Furnerius, *Trees in a Field*, in Dresden (Woermann, IX, 5, repr.).

Lent by the Plymouth City Museum and Art Gallery.

Attributed to JUSEPE DE RIBERA (1591(?)–1652)

339 A Bishop

Pen and brown ink and brown wash. 6×4 in. **Coll:** Brewer-Williams, by whom presented to the Gallery, 1946. Probably a study for a pendentif in a church.

Lent by the Newport (*Mon.*) *Museum and Art Gallery.*

SIR ANTHONY VAN DYCK (1599–1640)

340 A Study for a Triumph of Silenus

Pen and brown ink. 8¼×12⅛ in. **Coll:** Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 113). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (41). Despite an old inscription (*P. P. Rubens*) in the bottom right corner, this drawing is according to Michael Jaffé certainly by Van Dyck, done when he was in Rubens's studio in Antwerp, *c.* 1618. There are points of resemblance between No. 341 and a picture at Berlin believed by Glück (*Klassiker der Kunst*, 1931, No. 15) to be an adaptation by Van Dyck of Rubens's *Triumph of Silenus* in Munich, in which Silenus also appears on foot. The central group is derived from Agostino Veneziano's engraving, supposedly after Raphael, of the *Triumph of Silenus* (Bartsch, XIV, p. 192, No. 240). On the *verso* are studies of a woman and a man's head.

Lent by the Royal Institution of Cornwall, Truro.

SIR PETER PAUL RUBENS (1577–1640)

341 A Head of a Monk

Pen and brown ink over red and black chalk. 7×5⅞ in. **Coll:** Thomas Hudson; Jonathan Richardson the younger; Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 33).

Lent by the Plymouth City Museum and Art Gallery.

SIR PETER LELY (1618–1680)

342 An Unknown Lady

Black chalk and wash heightened with white on brown paper. 11¼× 7⅞ in. **Coll:** Nathaniel Hone; Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 231). **Exh:** Arts Council, *Drawings from the de Pass collection*, 1957 (53). Previously attributed to Beale, but catalogued in the 1957 exhibition as certainly the work of Lely. The technique, which is unusual, is identical to that of a

drawing in the British Museum, also from Hone's collection, catalogued as by Lely (cf. E. Croft Murray and P. Hulton, *British Drawings in the British Museum*, 1960, I, p. 420, No. 29, Pl. 217).
Lent by the Royal Institution of Cornwall, Truro.

STEFANO DELLA BELLA (1610–1664)

343 Two Studies of a Head with a plumed Head-dress

Pen and ink and wash. 10⅛ × 7⅞ in. and 9⅛ × 7⅛ in. **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, by whom presented to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 19). Probably designs for a *festa* or ballet. Such studies by della Bella are likely to date from his last years in Paris or soon after his return to Italy in 1650. The first drawing is inscribed: *che comincino con penna crescendo in gino e finisca.* A secondary study of a head figures in each drawing.
Lent by the Plymouth City Museum and Art Gallery.

EDME BOUCHARDON (1698–1762)

344 A Turk Standing in Profile to the Left

Red chalk. 9 × 6 in. **Coll:** Mariette(?); Earl Spencer; N. F. Haym(?); T. M. Bridge and by descent to Mrs. Master, who presented it to the Gallery, 1924.
Lent by the Folkestone Museum and Art Gallery.

LUCA CARLEVARIS (1665–1731)

345 A Study of Gondolas and Figures

Canvas. 7½ × 12½ in. **Coll:** with Colnaghi, 1948; presented to Birmingham by the Friends of the Gallery, 1948 (*Catalogue*, p. 29, No. P. 50'48, Pl. 25a). **Exh:** Whitechapel and Birmingham, *Eighteenth Century Venice*, 1951 (24); Agnew, *Pictures from Birmingham*, 1957 (10). **Lit:** F. J. B. Watson, *Arte Veneta*, 1950, p. 133, repr.; M. Levey, *Painting in 18th Century Venice*, 1959, p. 79, Fig. 32. A volume containing fifty-three preparatory oil studies, similar to No. 345, is in the Victoria and Albert Museum.
Lent by the Birmingham City Museum and Art Gallery.

ALEXANDRE-FRANÇOIS DESPORTES (1661–1743)

346 Studies of a Swan

Black and red chalk heightened with white on buff paper. 9 × 13 in. **Coll:** T. M. Bridge; by descent to Mrs. Master, who presented it to the Gallery, 1924. With colour notes in the artist's hand.
Lent by the Folkestone Museum and Art Gallery.

BACICCIO (GIOVANNI BATTISTA GAULLI, 1639–1709)

347 The Virgin placing a Rosary round the Neck of a Saint

Black chalk and grey wash heightened with white on buff paper. 16⅜×10½ in. Coll: Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. Exh: Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 22).

Lent by the Plymouth City Museum and Art Gallery.

ANTHONIE WATERLOO (1609–1676)

348 Trees and Buildings

Pencil and grey wash. 6×7¾ in. Coll: Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. Exh: Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 40).

Lent by the Plymouth City Museum and Art Gallery.

PHILIPPE MERCIER (1689–1760)

349 A Lady Seated

Red and white chalk and pencil. 15¼×10¼ in. Coll: Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. Exh: Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 28). Lit: D. Sutton, *Old Master Drawings*, XIII, 1938, p. 14, Pl. 13. The study, which is derived from Watteau, is related to a group of four drawings formerly in the collection of Sir J. C. Robinson (see K. T. Parker, *Old Master Drawings*, VII, 1932, Pls. 42–4).

Lent by the Plymouth City Museum and Art Gallery.

FRANCESCO GUARDI (1712–1793)

350 A View from the Giudecca to S. Giorgio Maggiore and the Riva degli Schiavoni

Pen and brown ink and brown wash. 7×9½ in. Coll: Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 165). Exh: Arts Council, *Drawings from the de Pass Collection*, 1957 (7). Previously attributed to Giacomo, but catalogued in the 1957 exhibition as an early work by Francesco, similar in style to the drawing of the Grand Canal in the Albertina (see J. Byam Shaw, *Drawings of Francesco Guardi*, 1951, Pl. 11). On the *verso* is a drawing of a young man and woman conversing.

Lent by the Royal Institution of Cornwall, Truro.

FRANCESCO GUARDI (1712–1793)

351 A Design for a Ceiling

Pen and brown ink and watercolour. 19⅛ × 15 in. **Coll:** Alfred de Pass, who presented it to the Gallery, 1926. An example of Francesco Guardi's mature style as a decorative figure painter, related to similar large drawings in the Museo Correr, Venice.
Lent by the Plymouth City Museum and Art Gallery.

WILLIAM HOGARTH (1697–1764)

352 A Group of Men round a Table

Pen and brown ink and grey wash. 8 × 13 in. **Coll:** J. Richardson the younger; Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 277). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (50). **Lit:** *Vasari Society*, Part VI, 1910–11, No. 35, repr.; A. P. Oppé, *Drawings of Hogarth*, 1948, p. 10, note. Catalogued as an autograph drawing in the 1957 exhibition, although according to Oppé it is not by Hogarth and had previously been wrongly connected with the *Modern Midnight Conversation*.
Lent by the Royal Institution of Cornwall, Truro.

PIETRO LONGHI (1702–1762)

353 A Lady and Gentleman in Carnival Dress

Pen and brown ink and brown wash. 9⅞ × 8¾ in. **Coll:** Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 173). **Exh:** Arts Council, *Drawings from the de Pass Collection*. 1957 (13). There has been some doubt as to whether drawings of this type were by Pietro Longhi, or by his son Alessandro, but the probability is that they are the work of the former. J. Byam Shaw (*Old Master Drawings*, VII, 1932–33, p. 60, Fig. 8) attributes to Pietro a related drawing in the Cavendish Bentinck collection.
Lent by the Royal Institution of Cornwall, Truro.

FRANCESCO ZUCCARELLI, R.A. (1702–1788)

354 A Landscape with Pack Horses and Goats

Pen and brown ink and grey wash heightened with white on buff paper. 10¾ × 16¾ in. **Coll:** Charles Rogers; by descent to his great-nephew William Cotton, who presented it to Plymouth, 1853. **Exh:** Plymouth, *Cottonian Centenary*, 1953 (*Cat.*, p. 42).
Lent by the Plymouth City Museum and Art Gallery.

FRANÇOIS BOUCHER (1703–1770)

355 A Study of a seated nude Model

Red chalk. 19¼ × 13¼ in. Inscribed: *F. Boucher*. **Coll:** Chevalier de Damery; Charles Gasc; Chariatte sale, Sotheby's, 30 April 1923 (22); Alfred de Pass, by whom presented to the Institution, 1928 (*Catalogue*, No. 39). **Exh:** Arts Council, *Drawings from the de Pass Collection*, 1957 (25).

Lent by the Royal Institution of Cornwall, Truro.

THOMAS GAINSBOROUGH, R.A. (1727–1788)

356 Diana and Actaeon

Black chalk and grey wash heightened with white on buff paper. 10¾ × 14¼ in. **Coll:** supposedly Sir Thomas Lawrence; C. R. Rudolph; with Spink, from whom bt. by the Gallery, 1957. **Exh:** R.A., Winter 1954 (548). Perhaps a study for the late unfinished picture in the Royal collection. Another sketch of the subject (coll., Canon Smythe) is also said to have belonged to Lawrence although neither of the drawings bears his mark.

Lent by the Cecil Higgins Art Gallery, Bedford.

THOMAS GAINSBOROUGH, R.A. (1727–1788)

357 Hauling the Seine Net

Black chalk and grey wash heightened with white. 10½ × 14. in **Coll:** with Fine Art Society; bt. by the Gallery, 1958. The subject is almost identical to a painting in the collection of Lord Fairhaven (Waterhouse, *Gainsborough*, 1958, No. 956, where it is dated *c.* 1780).

Lent by the Bolton Museum and Art Gallery.

FRANCESCO ZUCCARELLI, R.A. (1704–1788)

358 A Farmstead and Watercarriers

Gouache. 12½ × 18 in. **Coll:** Sir Thomas Barlow, who presented it to the Gallery, 1917 (No. 3).

Lent by the Whitworth Art Gallery, University of Manchester.

ALEXANDER COZENS (*c.* 1717–1786)

359 A Rainstorm over Mountains

Pencil and sepia, with touches of white. 17⅛ × 21⅝ in. **Coll:** presented to the Gallery by the Friends of the Whitworth, 1934 (No. 1610). **Exh:** British Council (Hamburg, etc.), *British Painting*, 1949 (29); Agnew, *Watercolours from the Whitworth*, 1954 (27); Whitworth,

Alexander and J. R. Cozens, 1956 (23); Arts Council, *Drawings from the Whitworth*, 1960 (24). **Lit:** A. P. Oppé, *Alexander and J. R. Cozens*, 1952, p. 99, Pl. 20.
Lent by the Whitworth Art Gallery, University of Manchester.

RICHARD WILSON, R.A. (1714–1782)

360 The Arch at Kew

Black chalk. 11⅛×15⅞ in. **Coll:** possibly the drawing described as *Roman Ruins in Kew Gardens, heightened with brilliant effect*, which was included in the W. Esdaile sale, Christie's, 21 March 1838 (781); John Deffett Francis, who presented it to Swansea before 1887. **Lit:** Brinsley Ford, *Drawings of Wilson*, 1951, p. 36, Pl. 71. A preparatory drawing for the picture in the collection of Brinsley Ford which can be dated 1761–62 (repr. by W. G. Constable, *Wilson*, 1953, Pl. 41c). The arch was built by Sir William Chambers, 1759–60, in imitation of Roman antiquity. In Wilson's drawing the setting has been made more Italianate by changing the poplars into cypresses
Lent by the Glynn Vivian Art Gallery, Swansea.

THOMAS SANDBY, R.A. (1721–1798)

361 The Grotto at Virginia Water

Watercolour. 13×19¾ in. Signed: *Tho^{s}. Sandby. Architect.* **Coll:** H. Frazer Johnston, from whom bt. by the Gallery, 1947.
Lent by the Bolton Museum and Art Gallery.

FRANCIS TOWNE (*c.* 1740–1816)

362 The Colosseum

Watercolour. 12¼×18¾ in. Signed and dated: *F. Towne 1799.* **Coll:** A. H. Champernowne; Mrs. K. J. Paull sale, Sotheby's, 30 July 1952 (14): bt. Agnew, from whom bt. by the Gallery, 1953. **Exh:** Norwich, *English Watercolours*, 1955 (16). **Lit:** *Apollo*, LVII, 1953, p. 35, repr. The view is taken from the Caelian Hill with the arch of Constantine on the left.
Lent by the Cecil Higgins Art Gallery, Bedford.

JOHN ROBERT COZENS (*c.* 1752–1797)

363 Lake Albano and Castel Gandolfo

Watercolour. 19⅛×26⅜ in. Signed: *J. Cozens.* **Coll:** Mrs. Arthur Clifton, 1934; Sir Thomas Barton, who presented it to the Gallery, 1950 (No. 1977). **Exh:** Whitworth, *Cozens and Cotman*, 1937 (69); Agnew, *Watercolours from the Whitworth*, 1954 (114); Whitworth,

Alexander and J. R. Cozens, 1956 (44); Arts Council, *Drawings from the Whitworth*, 1960 (26). **Lit:** C. Bell and T. Girtin, *Walpole Society*, XXIII, 1934–35, No. 147 (IV). Six versions of the composition are listed by Bell and Girtin (under No. 147 and *Addenda*), the one in the Ashmolean Museum, Oxford, being closely related to No. 363. Oppé mentions a seventh in the Leslie Wright collection (*Alexander and J. R. Cozens*, 1952, p. 149).
Lent by the Whitworth Art Gallery, University of Manchester.

JOHN ROBERT COZENS (*c.* 1752–1797)

364 The Temples at Paestum

Watercolour. 10×14⅜ in. **Coll:** drawn for William Beckford; his sale, Christie's, 10 April 1805 (78): bt. Baker; C. S. Bale sale, Christie's 13 May 1881 (27); C. E. Lees, who presented it to the Gallery, 1888. **Exh:** B.F.A.C., *Cozens*, 1923 (23); Empire Art Loan, Australia, 1948; Whitworth, Manchester, *Alexander and J. R. Cozens*, 1956 (54). **Lit:** C. Bell and T. Girtin, *Walpole Society*, XXIII, 1934–35, No. 298. Cozens travelled to Italy as draughtsman in the suite of Beckford between 4 June 1782 and 27 October 1783. The original study from nature from which the present drawing derives is in Vol. IV of the Beckford *Sketchbooks* and is dated 7 November (1782). The view is taken from the south-west, with the so-called Basilica on the right nearest the spectator.
Lent by the Oldham Art Gallery and Museum.

FRANCIS TOWNE (*c.* 1740–1816)

365 Peamore Park, near Exeter

Pen and ink and watercolour. 14½×10½ in. (on two equal sized pieces of paper, stuck on a sheet). Inscribed on reverse: *A Study after nature in Peamore Park near Exeter drawn on the spot by Francis Towne 1804* (? the date erased). **Coll:** with Squire Gallery; Miss Margaret Pilkington, by whom presented to the Gallery, through the Friends of the Whitworth, 1938 (No. 1721). **Exh:** Arts Council, *Drawings from the Whitworth*, 1948 (7); British Council, Scandinavia, *British Painting*, 1949 (94); Agnew, *Watercolours from the Whitworth*, 1954 (119); Arts Council, *Drawings from the Whitworth*, 1960 (71). Towne treated this subject at different times throughout his career (cf. A. P. Oppé, *Walpole Society*, VIII, 1919–20, pp. 104, 125). A view, also of 1804, is described as a study of sunset light through trees (Oppé, p. 125), the subject of the present drawing.
Lent by the Whitworth Art Gallery, University of Manchester.

JOHN ROBERT COZENS (*c.* 1752–1797)

366 Windsor Castle from the South-West

Watercolour. 19½×27⅜ in. **Coll:** William Smith, F.S.A., whose collection was divided between the South Kensington Museum and his brother, George (d. 1886); by descent to Mrs. Cowan, from whom bt. by Agnew and sold to the Gallery, 1959. **Lit:** C. Bell and T. Girtin, *Walpole Society*, XXIII, 1934–35, *Addenda*, No. 447; A. P. Oppé, *Alexander and J. R. Cozens*, 1952, p. 152, Pl. 45. Dated by Oppé in the last decade of the artist's life.

Lent by the Cecil Higgins Art Gallery, Bedford.

THOMAS ROWLANDSON (1756–1827)

367 Mr. Angelo's Fencing School

Watercolour. 13⅝×20⅛ in. Signed and dated: *T. Rowlandson 1787.* **Coll:** with Gooden and Fox; with Agnew, from whom bt. by the Gallery, 1957. A later version of the subject, dated 1791 (aquatint by Rosenberg the same year) is in the Frick Museum. Henry Angelo (1760–1839), whose father and son were both fencing masters, was a close friend of Rowlandson's. His fencing rooms over the entrance to the pit door of the Opera House in the Haymarket were destroyed by fire in 1789. He published his *Reminiscences* in 1830.

Lent by the Cecil Higgins Art Gallery, Bedford.

ANTHONY DEVIS (1729–1816)

368 Beachy Head from Bexhill

Pen and ink and water colour. 12×17 in. Inscribed: *Beachy Head and Bexhill.* **Coll:** W. G. Trower sale, Christie's, 18 July 1947 (9): bt. by the Gallery. **Lit:** S. H. Pavière, *The Devis Family*, 1950, p. 84, Pl. 32.

Lent by the Harris Museum and Art Gallery, Preston.

THOMAS ROWLANDSON (1756–1827)

369 The Fish Market, Amsterdam

Watercolour. 16½ × 21½ in. **Coll:** anon. sale, Sotheby's, 15 May 1957 (48); bt. Fine Art Society; bt. by the Gallery, 1958. A similar drawing which first appeared in the de Vries sale, Amsterdam, 15–22 December 1925 (1245), was sold at Sotheby's, 10 December 1958. In the background can be seen the Royal Palace and Weigh House.

Lent by the Bolton Museum and Art Gallery.

THOMAS JONES (1743–1803)

370 The River Wye

Pencil and watercolour. 8¼×14¼ in. **Coll:** sold by an anon. descendant of the artist, Christie's, 28 July 1955 (4): bt. Agnew; presented to the Gallery by the Friends of the Whitworth, 1956 (No. 2071). **Exh:** Arts Council, *Drawings from the Whitworth*, 1960 (44).
Lent by the Whitworth Art Gallery, University of Manchester.

JOHN WHITE ABBOTT (1763–1851)

371 A Lane in Devonshire

Pen and grey wash. 10⅛×14¼ in. **Coll:** with Fine Art Society; bt. by the Gallery, 1952. Pencilled on the reverse is *No. 19 Nr Chudleigh 30/9/05.*
Lent by the Bolton Museum and Art Gallery.

ANTHONY DEVIS (1729–1816)

372 A Mountain Landscape with an Oak Tree

Chalk and watercolour. 12×17⅛ in. **Coll:** W. G. Trower sale, Christie's, 18 July 1947: bt. by the Gallery. **Lit:** S. H. Pavière, *The Devis Family*, 1950, p. 89; *Preston Picture Book*, 1956, 6, No. 68, Pl. 11.
Lent by the Harris Museum and Art Gallery, Preston.

PETER DE WINT (1784–1849)

373 A Study of Dock Leaves

Watercolour. 11¼×17 in. **Coll:** Miss Tatlock (the artist's granddaughter), 1888; presented to the Gallery by Mrs. J. B. Scrivenor, 1951 (No. 1960). **Lit:** Sir W. Armstrong, *Memoirs of de Wint*, 1888, Pl. 8.
Lent by the Usher Art Gallery, Lincoln.

J. M. W. TURNER, R.A. (1775–1851)

374 Coniston Fells

Watercolour. 9⅞×16¼ in. **Coll:** J. E. Taylor, by whom presented to the Gallery, 1892 (No. 174). **Exh:** Whitworth, *Summer Exhibition*, 1893 (116); Manchester, 1938–39; Manchester, *Turner Watercolours*, 1952 (35); Agnew, *Watercolours from the Whitworth*, 1954 (73); British Council, Geneva and Zurich, *L'Aquarelle Anglaise*, 1955 (118). **Lit:** Sir W. Armstrong, *Turner*, 1902, p. 247; *Old Watercolour Society*, 1939, p. 24, Pl. XVII. Dated *c.* 1800 by Armstrong but perhaps more likely from the time of Turner's Lakeland tour in the summer of 1797.
Lent by the Whitworth Art Gallery, University of Manchester.

THOMAS GIRTIN (1775–1802)

375 Harewood Castle and Park

Pencil and watercolour. 25⅞×38⅞ in. Signed and dated: *Girtin 1801.* **Coll:** Viscount Lascelles; Earls of Harewood until sold, Christie's, 1 May 1858 (22); Edward Cohen; Edward Poulter; with Independent Gallery, from whom bt. by the Gallery with the help of A. E. Anderson, 1928 (No. 1394). **Exh:** B.F.A.C. 1875 (94); Grosvenor Galleries, 1877 (312); R.A., Winter 1934 (912); *Commem. Cat.*, 742; Dept. of Overseas Trade, Vienna, etc., *British Graphic Art*, 1935 (140); Leeds, *Yorkshire Scenery*, 1937 (26); Agnew, *Girtin*, 1953 (77); Manchester, *Constable*, 1956 (8). **Lit:** *Whitworth Annual Report*, 1928, p. 9, repr.; L. Binyon, *English Watercolours*, 1933, p. 107; T. Girtin and D. Loshak, *Girtin*, 1954, pp. 78–9, No. 436. Girtin and Loshak suggest that No. 375, with two other large views of Harewood in the collection of the Princess Royal and Earl of Harewood, were begun in 1798, the date of Turner's view of the house. In recent years No. 375 has been wrongly identified as a view of Knaresborough.

Lent by the Whitworth Art Gallery, University of Manchester.

THOMAS GIRTIN (1775–1802)

376 The Louvre

Watercolour. 15×21¼ in. **Coll:** anon. sale, Sotheby's, 10 December 1958 (43A): bt. Colnaghi for the Gallery. Girtin paid his first visit to Paris in 1801. While there he produced his *Twenty Views*, which were published posthumously in 1803.

Lent by the Cecil Higgins Art Gallery, Bedford.

THOMAS GIRTIN (1775–1802)

377 Exeter from Trew's Weir

Watercolour. 12¼×17¼ in. Signed: *Girtin*. **Coll:** with Spink; bt. by the Museum, 1956. Dated *c.* 1799 by T. Girtin. His monograph on the artist (T. Girtin and D. Loshak, *The Art of Thomas Girtin*, 1954) preceded the discovery of the drawing.

Lent by the Royal Albert Memorial Museum, Exeter.

J. M. W. TURNER, R.A. (1775–1851)

378 Kussnacht, Lake of Lucerne

Watercolour. 12×18 in. Signed and dated: *J.M.W.T. 1843*(?). **Coll:** commissioned by H. Munro of Novar, 1843; his sale, Christie's, 6 April 1878 (86): bt. (?) Cowper; C. A. Swinburn sale, Christie's, 2 July 1904 (52): bt. Wallis; Sir J. D. Milburn sale, Christie's, 10 June 1909 (152): bt. Wallis; James Blair, who bequeathed it to the Gallery, 1917. **Exh:** last at Norwich, *Watercolours by British Landscape Painters*,

1956 (72), with previous references. **Lit:** (general): Sir W. Armstrong, *Turner*, 1902, p. 264: A. J. Finberg, *Turner*, 1939, p. 393. Ruskin (*Notes on Exhibitions, Fine Art Society: Epilogue*, 1878, p. 77) describes Turner's attempt to repeat his previous year's success in obtaining commissions for a series of ten finished drawings to be done from sketches he had made earlier in Switzerland; but in 1843 he only succeeded in placing five drawings, two of which were taken by Ruskin and three, including the present work, by Munro.
Lent by the Manchester City Art Gallery.

J. M. W. TURNER, R.A. (1775–1851)

379 A Bridge over the Moselle

Watercolour. 9×13 in. **Coll:** C. E. Lees in 1887, and presented by him to the Gallery the following year. **Exh:** Manchester, *Jubilee*, 1887 (1765); Whitworth, Manchester, *Watercolours*, 1891 (70) and 1912 (43).
Lent by the Oldham Art Gallery and Museum.

J. M. W. TURNER, R.A. (1775–1851)

380 The Great Falls of the Reichenbach

Watercolour. 40¼×27⅛ in. Signed and dated: *J. M. W. Turner, R.A., 1804.* **Coll:** W. Fawkes, who bt. it from the artist; Fawkes sale, Christie's, 2 July 1937 (37), repr., bt. in; Miss Raymond; anon. sale, Sotheby's, 13 October 1954 (29): bt. Agnew and sold to the Gallery the same year. **Exh:** last at Arts Council, *Romantic Movement*, 1959 (440), with previous references. **Lit:** for bibl. see Arts Council, 1959 (440). The drawing was worked up from sketches made by Turner during his Swiss tour in 1802. It was shown at Turner's Gallery in 1804 and may have been worked on again before being exhibited at the R.A. in 1815 (292). The view is composite and is taken from the direction of Hasli, above Meiringen, with Great Scheidegg beyond.
Lent by the Cecil Higgins Art Gallery, Bedford.

JOHN CONSTABLE, R.A. (1776–1837)

381 A View near Folkestone

Watercolour. 4¾×8 in. **Coll:** possibly Capt. Constable sale, Christie's, 11 July 1887, which included several views of Folkestone; C. E. Lees, who presented it to the Gallery, 1888. **Exh:** Empire Art Loan, Australia, 1948. Lot 64 in Capt. Constable's sale, *Cock Point, near Folkestone, from East Weir Bay—showery effect, 1833*, may be this drawing.
Lent by the Oldham Art Gallery and Museum.

J. M. W. TURNER, R.A. (1775–1851)

382 A First-Rate taking in Stores

Watercolour. 11¼ × 15⅝ in. Signed and dated: *J. M. W. Turner 1818.* **Coll:** W. Fawkes, who bt. it from the artist; Fawkes sale, Christie's, 2 July 1937 (44), repr.: bt. Tooth; Sir David Eccles; with Agnew, from whom bt. by the Gallery, 1953. **Exh:** Walter Fawkes, Grosvenor Place, 1819 (20); Leeds, 1839 (14); Agnew, *Turner*, 1951 (46), British Council, California, *British Watercolours*, 1951. **Lit:** (general): Sir. W. Armstrong, *Turner*, 1902, pp. 87–8, 253; A. J. Finberg, *Turner*, 1939, pp. 254, 480, No. 229. Turner made this drawing one morning between breakfast and lunch, watched by Walter Fawkes's son who observed the artist "working like a madman" and "tearing up the sea with the eagle-claw of a thumbnail".

Lent by the Cecil Higgins Art Gallery, Bedford.

J. M. W. TURNER, R.A. (1775–1851)

383 The Chapter House, Salisbury Cathedral

Pen and ink and watercolour. 25⅜ × 30⅛ in. **Coll:** Sir Richard Colt Hoare; Sir Henry Hoare (Stourhead Heirlooms) sale, Christie's, 2 June 1883: bt. Agnew; Mrs. von Mumm; Sir William Agnew, by whom presented to the Gallery, 1889 (No. 233). **Exh:** first at R.A. 1799 (327); for subsequent occasions see Agnew, *Watercolours from the Whitworth*, 1954 (1); Arts Council, *Drawings from the Whitworth*, 1960 (73). **Lit:** (general): Sir W. Armstrong, *Turner*, 1902, p. 275; A. J. Finberg, *Turner*, 1939, pp. 57–8, 60–1, 72, 462, No. 55. One of a series of eight large views of Salisbury Cathedral commissioned by Sir Richard Colt Hoare. Of the other seven executed, two were exhibited at the R.A. in 1797 and a third, with the Whitworth drawing, in 1799. Two of the series can be related to pencil sketches in the "Isle of Wight" sketchbook of 1795, where Turner notes that they have been ordered by Colt Hoare.

Lent by the Whitworth Art Gallery, University of Manchester.

PETER DE WINT (1784–1849)

384 Gledstone Hall, Yorkshire

Watercolour. 21½ × 25⅜ in. **Coll:** by descent to Mrs. B. M. Roundell; with Colnaghi, from whom bt. by the Gallery, 1960. **Exh:** *Old Watercolour Society*, 1838 (6). **Lit:** *Museums Journal*, 60, 1960, p. 150, repr. Gledstone Hall, near Skipton, Yorkshire, was rebuilt by Richard Roundell, *c.* 1770, from designs by Carr of York. The house no longer survives.

Lent by the Cecil Higgins Art Gallery, Bedford.

JOHN CONSTABLE, R.A. (1776–1837)

385 A Study of Trees

Pencil. 28⅝×19 in. **Coll:** Gilbert Davis; bt. by the Gallery, through Colnaghi, 1959. **Exh:** R.A. Diploma Gallery, *Old Master Drawings*, 1953 (481).

Lent by the Cecil Higgins Art Gallery, Bedford.

JOHN DOWNMAN, A.R.A. (*c.* 1750–1824)

386 Mrs. Croad

Red and black chalk and stump. 12⅝×9⅝ in. **Coll:** Mrs. Maitland; Capt. P. L. Neville, R.N., from whom bt. by Agnew and sold to the Gallery, 1958. The drawing is indistinctly inscribed *Mrs. Croad with her daughter*, but has at some time been cut down, for the daughter is missing. It came from one of the Butleigh sketchbooks, formerly belonging to Mrs. Maitland (cf. G. C. Williamson, *Downman*, 1907, *Appendix*, LX, 5th Volume, 4th Series). No. 29 from this sketchbook (the present drawing) is entitled *The Determined Widow, Mrs. Croad. A Whole length group with her only daughter, 1806*. Nos. 30 and 31 were further drawings of Mrs. Croad and her daughter respectively.

Lent by the Cecil Higgins Art Gallery, Bedford.

WILLIAM BLAKE (1757–1827)

387 Sullen Moloch

Pencil, pen and watercolour. 10⅛×7¾ in. Signed and dated: *W. Blake 1809* (date cut by lower edge). **Coll:** Thomas Butts; his sale, Sotheby's, 26 March 1852; Mrs. de Putron; J. E. Taylor, who presented it to the Gallery, 1892 (No. 52). **Exh:** B.F.A.C. 1876 (102); Whitworth Institute, *Blake*, 1914 (63 v.); Lady Lever Gallery, *Blake*, 1950 (11); Agnew, *Watercolours from the Whitworth*, 1954 (46); Whitworth Gallery, *Blake*, 1957 (16). **Lit:** G. Keynes (ed.), *On the Morning of Christ's Nativity* . . ., 1923, pp. 31–2, repr.; D. Figgis, *Blake*, 1925, p. 71, Pl. 37. One of the series of six designs now in the Whitworth Art Gallery, illustrating Milton's *Hymn on the Morning of Christ's Nativity*, which Blake executed in 1809 and which were probably bought soon afterwards by his patron, Butts. A second and smaller series, varying in detail, is in the Huntington Library, San Marino. No. 387 illustrates verse XXIII of the poem. A sketch for it was in the Graham Robertson collection.

Lent by the Whitworth Art Gallery, University of Manchester.

WILLIAM BLAKE (1757–1827)

388 The Adoration of the Magi

Tempera on canvas. 10⅛×14¾ in. Signed and dated: *WB 1799.* **Coll:** T. Butts; Capt. Butts sale, Sotheby's, 24 June 1903 (2): bt. in; Graham Robertson in 1906; his sale, Christie's, 22 July 1949 (25); presented to the Gallery by the Graham Robertson executors through the N.A.C.F., 1949. **Exh:** Carfax, 1904 (2); 1906 (10); Tate Gallery, *Blake*, 1913 (21); B.F.A.C., *Blake*, 1927 (16); Arts Council, Tate Gallery, *Blake*, 1947 (47); Bournemouth, *Blake*, 1949 (31); Arts Council, *Tempera Paintings of Blake*, 1951 (21). **Lit:** A. Gilchrist, *Blake*, 1863, II, p. 203, No. 26; A. G. B. Russell, *Burl. Mag.*, XXXVII, 1920, p. 33. It is not known precisely when Blake first began to paint his small "cabinet pictures" in tempera but it must have been early in his career for three of the works in his 1809 *Exhibition of Paintings in Fresco, Poetical and Historical Inventions* were dated 1790. In his manifesto announcing this exhibition Blake claimed to have rediscovered the merits of painting in fresco (i.e., tempera) both for murals and for small pictures such as No. 388.

Lent by the Brighton Art Gallery and Museum.

WILLIAM BLAKE (1757–1827)

389 The Circle of the Lustful: Paolo and Francesca in the Whirlwind of Lovers

Pen and ink and watercolour. 14¾×20⅞. Inscribed: *HELL Canto 5.* **Coll:** John Linnell; John and James Linnell sale, Christie's, 15 March 1918 (part of lot 148); bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery, 1919 (No. 2'19). **Exh:** last at Arts Council, *Romantic Movement*, 1959 (614), with previous references. **Lit:** for bibl. see Arts Council, *Romantic Movement*, 1959; Sir A. Blunt, *Art of Blake*, 1959, p. 90. **Engr:** by the artist. One of the illustrations to Dante's *Divine Comedy*, commissioned by John Linnell and carried out by Blake from 1824 until his death in 1827. Not all the drawings were finished and only seven out of the series of a hundred were engraved. No. 389, which shows the influence of Michelangelo's *Last Judgement*, illustrates the *Inferno*, V, 25–138, where Dante and Virgil in the Second Circle of Hell come to the eternal storm which sweeps away the carnal sinners who place lust above reason.

Lent by Birmingham City Museum and Art Gallery.

JOHN CROME (1768–1821)

390 Wroxham Regatta

Watercolour. 7¼×12¼ in. **Coll:** possibly J. B. Crome sale, Norwich, 1831 (192); Thirkettle; the Misses Thirkettle, by whom presented to

the Museum, 1930 (*Catalogue*, No. 65). **Exh:** last at Whitworth, Manchester, *Norwich School*, 1961 (40), with previous references. **Lit:** S. C. Kaines Smith, *Crome*, 1923, pp. 56, 60, repr., 124; F. Hawcroft, *Burl. Mag.*, CI, 1959, p. 291, Fig. 49. A late work, related in subject matter to the Kenwood *Yarmouth Water Frolic*. It was left unfinished at the artist's death and was completed by J. B. Crome. Lot 192 in the latter's sale of 1831 was described as "Wroxham Water Frolic".
Lent by the Castle Museum, Norwich.

SAMUEL PALMER (1805–1881)

391 **The Sleeping Shepherd**

Pen and sepia, thickened in parts with gum. 6¼×7½ in. **Coll:** Richard Redgrave sale, Sotheby's, 29 June 1932 (116); Henry Reitlinger sale, Sotheby's, 27 January 1954 (180), repr.: bt. Agnew; presented to the Gallery by the N.A.C.F. and Friends of the Whitworth, 1954 (No. 2015). **Exh:** possibly R.A. 1832 (493: *The Sheepfold*); Norwich, *Watercolours by British Landscape Painters*, 1956 (54); Arts Council, *Samuel Palmer*, 1957 (44); Arts Council, *Drawings from the Whitworth*, 1960 (52); Whitworth and Dublin, *Yeats*: *Images of a Poet*, 1961 (290). **Lit:** G. Grigson, *Samuel Palmer, The Visionary Years*, 1947, No. 113. The drawing is dated by Grigson *c.* 1831–32.
Lent by the Whitworth Art Gallery, University of Manchester.

SAMUEL PALMER (1805–1881)

392 **The Harvest Moon**

Watercolour and bodycolour. 4⅞×5⅝ in. **Coll:** Dr. and Mrs. Gordon Bottomley, who bequeathed it to the Gallery, 1949. **Exh:** Arts Council, *Samuel Palmer*, 1957 (40); Arts Council, *Romantic Movement*, 1959 (803); Sheffield, *Palmer*, 1961 (24). **Lit:** G. Grigson, *Samuel Palmer, The Visionary Years*, 1947, p. 93, No. 93, Pl. 46. Datable *c.* 1830–31, during the artist's Shoreham period; possibly an early study for *The Harvest Moon*, exhibited at the R.A. in 1833.
Lent by the Carlisle Museum and Art Gallery.

SIR DAVID WILKIE, R.A. (1785–1841)

393 **The Duke of Wellington writing Despatches**

Black chalk, watercolour and bodycolour. 14×11 in. Signed and dated: *D. WILKIE 1829.* **Coll:** Sir Edmund Davis sale, Christie's, 7 July 1939 (71): bt. (?) Bimbaum; C. W. Goff executors sale, Christie's, 24 June 1960 (66): bt. Nicholls. **Lit:** M. T. Ritchie, *English Drawings*, 1935, p. 68, repr. This sketch was apparently used for the painting

in the Aberdeen Art Gallery, first exhibited at the R.A. in 1836 (116), when it bore the title "His Grace writing to the King of France on the night before the Battle of Waterloo". The painting was criticised (cf. Cunningham, *Wilkie*, 1843, III, p. 116) for not illustrating its title in unequivocal terms. Other sketches are in the National Portrait Gallery, Edinburgh (dated 1835), and at Nottingham.
Lent by the Aberdeen Art Gallery and Industrial Museum.

JAMES HOLLAND (1800–1870)

394 The Tower of St. Lawrence, Rotterdam

Pencil and watercolour heightened with white. 11⅞ × 17⅛ in. **Coll:** with Fine Art Society, 1952; Miss Margaret Pilkington, who presented it to the Gallery the same year (No. 1997). The sketch is carefully annotated and was probably made during Holland's visit to Rotterdam in 1845. Works bearing this title have been exhibited on a number of occasions but it is not possible to relate any of them to No. 394.
Lent by the Whitworth Art Gallery, University of Manchester.

JOHN SELL COTMAN (1782–1842)

395 On the Greta

Watercolour. 12½ × 8¾ in. Signed: *J. S. Cotman.* **Coll:** Col. H. Littlewood, who bequeathed it to the Museum, 1961. **Exh:** Aldeborough, *Festival*, 1950 (22).
Lent by the Castle Museum, Norwich.

JOHN SELL COTMAN (1782–1842)

396 St. Luke's Chapel, Norwich Cathedral

Watercolour. 13¾ × 18¼ in. **Coll:** William Dixon; J. J. Colman, by whom bequeathed to the Museum, 1899 (*Catalogue*, No. 39, repr.). **Exh:** last at Whitworth, Manchester, *Norwich School*, 1961 (51), with previous references. **Lit:** (general): S. D. Kitson, *Cotman*, 1937, p. 108; for further bibl., see Whitworth, 1961 (51). Cotman returned to Norwich from London at the end of 1806, and this watercolour, togeth[illegible]ith other studies of the Cathedral, was probably painted in the following year.
Lent by the Castle Museum, Norwich.

FREDERICK SANDYS (1832–1904)

397 Two Studies on one Mount

Watercolours. 6¾ × 6¼ in. and 6⅞ × 3⅜ in. **Coll:** Fairfax-Murray; acquired by the Gallery, 1906 (*Catalogue*, 1939, Nos. 869 and 870'06). Two studies, one for the post and ivy in the woodcut *The Old Chartist*,

illustrating George Meredith's poem in "Once a Week", 8 February 1862, p. 183; the other for the base of a stone pillar or tombstone, inscribed *Stody Church March 21st.*
Lent by the Birmingham City Museum and Art Gallery.

PETER DE WINT (1784–1849)

398 The Exchequer Gate, Lincoln

Watercolour. 16×20 in. **Coll:** presented to the Gallery by Miss E. J. Urwick, 1955 (No. 2245).
Lent by the Usher Art Gallery, Lincoln.

SAMUEL PALMER (1805–1881)

399 A Pastoral Landscape

Watercolour and bodycolour. 7½×16⅞ in. Signed and dated: *S. PALMER 1859.* **Coll:** with Walker Galleries, from whom bt. by the Gallery, 1938. **Exh:** Laing Art Gallery, *C. B. Stevenson Memorial*, 1957.
Lent by the Laing Art Gallery, Newcastle upon Tyne.

WILLIAM HENRY HUNT (1790–1864)

400 Slumber

Watercolour and bodycolour. 13⅜×16⅞ in. Signed: *W. Hunt.* **Coll:** with Cotman Galleries, Birmingham; acquired by the Gallery, 1928 (*Catalogue*, 1939, No. 168'28).
Lent by the Birmingham City Museum and Art Gallery.

SIR JOHN EVERETT MILLAIS, BT., P.R.A. (1829–1896)

401 A Study for the Head of Ophelia

Pencil on buff paper. 7½×10½ in. **Coll:** Sir William Bowman sale, Christie's, 24 March 1893 (172); Fairfax Murray; acquired by the Gallery, 1906 (*Catalogue*, 1939, No. 664'06, repr. p. 435). **Exh:** last at Arts Council, *Three Centuries of British Drawings*, 1951 (115), with previous references. **Lit:** J. G. Millais, *Life and Letters of Millais*, 1899, II, p. 490; for further bibl. see Arts Council, 1951 (115). This is a study for the picture in the Tate Gallery which was exhibited at the R.A. in 1852. Elizabeth Siddall, then aged about seventeen, was the model.
Lent by the Birmingham City Museum and Art Gallery.

JEAN-FRANÇOIS MILLET (1814–1875)

402 La Veillée auprès du Berceau

Black chalk heightened with white. 12×10¼ in. Signed: *J. F. Millet* (and stamped *J.F.M.*). **Coll:** Hugh Blaker; acquired by the Gallery, 1948 (No. P. 21'48). **Exh:** Leicester Galleries, *Blaker Collection*, 1948 (4); Arts Council, *Millet*, 1956 (54). Millet made many variations on the theme of *La Veillée*. This is a study for the painting of 1861, now in the Boston Museum (Shaw coll.). A variant of the present drawing and the painting are both reproduced in Moreau-Nélaton, *Millet*, 1921, II, Figs. 129 and 165. The figure of the woman also appears in an earlier painting, *Femme Cousant*, of *c.* 1853 in the Louvre.

Lent by the Birmingham City Museum and Art Gallery.

SIR DAVID WILKIE, R.A. (1785–1841)

403 A Study for the Turkish Letter Writer

Pencil and watercolour. 8⅞×6¼ in. Signed and dated: *D. Wilkie Constantinople . . . 10th 1841.* **Coll:** with Agnew, from whom bt. by the Gallery, 1959. **Lit:** *Scottish Art Review*, 1959 (3), p. 12, repr. In 1840 Wilkie visited the Holy Land with the object of initiating a new style of "scripture painting" after having examined the sources of religious art. Among secular subjects treated on this journey was *The Turkish Letter Writer*, to which No. 403 is related and which Wilkie notes in his *Journal* as having been begun on 26 October 1840 (cf. A. Cunningham, *Wilkie*, 1843, III, p. 330). Another study is at Birmingham. On the reverse is a pencil sketch of a seated figure.

Lent by the Aberdeen Art Gallery and Industrial Museum.

DAVID ROBERTS, R.A. (1796–1864)

404 The Entrance to Petra

Watercolour heightened with white. 21¼×13⅜ in. Signed, inscribed and dated: *David Roberts Entrance to Petra March 10 1839.* **Coll:** with Colnaghi, from whom bt. by the Gallery, 1960. Roberts was at Petra from the 6–10 March 1839. On the 10th he notes in his Journal: "Heavy rain today, notwithstanding I have made several sketches of this extraordinary place" (cf. J. Ballantine, *Roberts*, 1866, p. 123).

Lent by the Cecil Higgins Art Gallery, Bedford.

JEAN-FRANÇOIS MILLET (1814–1875)

405 The Potato Gatherers

Black chalk on lithographic stone. 9½×12¾ in. Stamped: *J.F.M.* **Coll:** Millet sale, Paris, 10–11 May 1875; with Leicester Galleries, from whom bt. by the Gallery, 1925 (No. 1049). **Exh:** Leicester Galleries, *Millet*, 1921 (62); Arts Council, *Drawings from the Whitworth*, 1960 (93). **Lit:** *Whitworth Annual Report*, 1925, p. 18, repr. No impressions were apparently taken from the stone. An oil painting of the subject in the Walters Art Gallery, Baltimore (repr., Moreau-Nélaton, *Millet*, 1921, III, Fig. 243), which differs in certain details, was first shown at the Exposition Universelle of 1867. Various studies for the composition exist but they are more closely related to the Baltimore picture than to No. 405.

Lent by the Whitworth Art Gallery, University of Manchester.

DANTE GABRIEL ROSSETTI (1828–1882)

406 A Study for the Head of the Woman in 'Found'

Pen and ink and wash. 7×7¾ in. **Coll:** Mrs. Schott; Fairfax Murray; acquired by the Gallery in 1904 (*Catalogue*, 1939, No. 488'04). **Exh:** last at Arts Council, *Three Centuries of British Drawings*, 1951 (146), with previous references. **Lit:** (general): H. C. Marillier, *D. G. Rossetti*, 1899, No. 35 (3), repr. p. 46; for further bibl. see Arts Council, 1951 (146). The picture, for which No. 406 is a finished study, is in the Bancroft Foundation, Wilmington, U.S.A. (repr. R. Ironside and J. Gere, *Pre-Raphaelite Painters*, 1948, Pl. 33). Commissioned in 1853 it was never finished although Rossetti worked on it intermittently until his death. It depicts a country drover who has come to London and recognises in the fallen woman his former sweetheart. The model for the woman was Fanny Cornforth (Mrs. Schott). Other studies are at Birmingham and in the British Museum. *Found* is the only painting by Rossetti to portray a contemporary setting.

Lent by the Birmingham City Museum and Art Gallery.

EDWARD LEAR (1812–1888)

407 Delphi

Pen and ink, watercolour and bodycolour. 13½×19½ in. Signed and dated: *Edward Lear decl 1850* and inscribed: *Delphi April 16 1849.* **Coll:** with Leger Galleries; bt. by the Gallery, 1959.

Lent by the Bolton Museum and Art Gallery.

JOHN RUSKIN (1819–1900)

408 The Aiguilles of Chamonix

Pencil and watercolour. 11¾×18¼ in. **Coll:** presented to the Gallery by the Trustees of the Public Picture Gallery Fund, 1907 (*Catalogue of Drawings*, 1913, No. 548). **Exh:** Fine Art Society, *Ruskin*, 1907 (129); Arts Council (touring exh.), *Ruskin*, 1954 (25), where it is dated 1849.

Ruskin spent a month at Chamonix in the summer of 1849, during the period when he was writing *Modern Painters*. His fondness for the place is testified by the number of sketches he made there, forty-seven of them being done in that year. Inscriptions in the artist's handwriting giving names of peaks, etc., in the present drawing are concealed by the mount.
Lent by the Birmingham City Museum and Art Gallery.

AIME-JULES DALOU (1838–1902)

409 Charity

Terracotta. H. 15¼ in. **Coll:** with Leicester Galleries; acquired by the Gallery, 1957 (No. P. 1'57). Probably an early study for the group on the fountain behind the Royal Exchange, which was first made in marble but subsequently replaced by Dalou's bronze, dated 1878. A later study, nearer to the finished work, is in the Victoria and Albert Museum.
Lent by the Birmingham City Museum and Art Gallery.

CLODION (CLAUDE MICHEL, 1738–1814)

410 A Satyr with two Fauns

Terracotta. H. 18½ in. Signed and dated: *CLODION f. 1783.* **Coll:** probably Dubois sale, Paris, 31 March 1784 (169): cf. H. Thirion, *Les Adam et les Clodion*, 1885, p. 396; bt. by the Museum, with the assistance of the N.A.C.F and Victoria and Albert Museum, 1960. The group has its original *griotte* marble base. Versions or copies are in the Musée de Cluny and the collection of Delves Molesworth, London. Lady Dilke (*French Architects and Sculptors*, 1900, p. 142) illustrates another version.
Lent by the Bowes Museum, Barnard Castle.

LOUIS-FRANÇOIS ROUBILIAC (1702/5–1762)

411 Alexander Pope

Marble. H. 14½ in. Signed and dated: *L. F. Roubiliac SC*^{lt} *ad vivum 1738.* Inscribed: *A. POPE AE. 50.* **Coll:** G. D. Hobson sale, Sotheby's, 17 November 1933 (63); R. H. Muir; H. Calmann; bt. by Leeds, 1942. **Exh:** Leeds, *Acquisitions*, 1942 (13); Liverpool, *Painting and Sculpture*, 1958 (43); Kenwood, *Portrait Busts*, 1959 (21); National Portrait Gallery, *Pope*, 1961. **Lit:** K. A. Esdaile, *Roubiliac*, 1928, pp. 47–8; Saxl and Wittkower, *British Art and the Mediterranean*, 1948, p. 68; *Leeds Art Calendar*, 40, 1958, pp. 5–6, Fig. 2. Preceding by three years the bust commissioned by Bolingbroke, No. 411 is probably based on the undated terracotta belonging to Lady Proby.

The quotation inscribed on the front, *QVI NIL MOLITUR INEPTE*, is from Horace's *Ars Poetica* and is a subtle compliment to the translator of Homer. Pope is shown in classical drapery, recalling Roman busts of the Augustan age.
Lent by Temple Newsam House, Leeds.

JEAN-ANTOINE HOUDON (1741–1828)

412 A Young Girl

White marble. H. 13¼ in. (without ormolu base). Signed and dated: *A. HOUDON f. AN. 1777.* Coll: John Bowes before 1880.
Lent by the Bowes Museum, Barnard Castle.

SMALL SOUTH ROOM

SIDNEY NOLAN (b. 1917)

413 Rain Forest, 1959

Oil on paper. 11⅞×9⅞ in. Signed: *Nolan*, and inscribed with title on reverse. **Coll:** bt. by the Gallery from the artist, 1960.
Lent by the Cecil Higgins Art Gallery, Bedford.

HENRI-MATISSE (1869–1954)

414 A Still Life with Fruit and Flowers

Black chalk. 17¾×21¾ in. Signed: *Henri Matisse* (in pencil, below mount). **Coll:** A. E. Anderson, who presented it to the Gallery through the N.A.C.F., 1928 (No. 1385). **Exh:** Arts Council, *Drawings from the Whitworth*, 1952 (32) and 1960 (92). **Lit:** *Whitworth Annual Report*, 1928, p. 17, repr. Related to the oil, *Compotier et Fleurs*, painted at Nice in 1924, now in a private collection, Paris (cf. A. H. Barr, *Matisse*, 1951, p. 441, repr.).
Lent by the Whitworth Art Gallery, University of Manchester.

GRAHAM SUTHERLAND, O.M. (b. 1903)

415 Moving back Earth from Coal

Black chalk, watercolour and bodycolour. 21¼×16½ in. Signed and dated: *Sutherland '43*. **Coll:** War Artist's commission; presented to the Gallery, 1947.
Lent by the Laing Art Gallery, Newcastle upon Tyne.

ANDRE DUNOYER DE SEGONZAC (b. 1884)

416 La Chemise

Pen and grey wash. 23¾×17¾ in. Signed: *A. Dunoyer de Segonzac*. **Coll:** A. E. Anderson, by whom presented to the Gallery, through the N.A.C.F., 1925 (No. 1038). **Exh:** Victoria and Albert Museum, *N.A.C.F.*, 1928; Manchester, *Drawings by Modern French Masters*, 1934 (16); Arts Council, *Drawings from the Whitworth*, 1952 (38). **Lit:** *Whitworth Annual Report*, 1925, p. 13, repr.
Lent by the Whitworth Art Gallery, University of Manchester.

BEN NICHOLSON (b. 1894)

417 The Cathedral, Pienza

Pencil. 16×21 in. **Coll:** with Gimpel Fils, from whom bt. by the Gallery, 1958. **Lit:** *Ben Nicholson*, ed. Sir H. Read, 1956, II, No. 109, repr. Drawn in October, 1954.
Lent by the Cecil Higgins Art Gallery, Bedford.

REG BUTLER (b. 1913)

418 Manipulator, 1940

Pencil and chalk. 17¾×24½ in. Signed and dated: *Butler '60.* **Coll:** with Hanover Galleries, from whom bt. by the Gallery, 1960.
Lent by the Cecil Higgins Art Gallery, Bedford.

PIERRE-AUGUSTE RENOIR (1841–1919)

419 La Campagne

Watercolour. 12¼×9¼ in. Signed: *PR* (in monogram). **Coll:** M. L. G. Baugin; with Roland, Browse and Delbanco, from whom bt. by the Trustees of the Public Picture Gallery Fund and presented to the Gallery, 1957. **Exh:** Lyons, *Renoir*, 1952 (68 bis). Probably painted 1881–82 when the artist was in Italy. The female figure in the left foreground may be Mme. Renoir.
Lent by the Birmingham City Museum and Art Gallery.

PABLO PICASSO (b. 1881)

420 A Woman, back view

Pencil. 16⅝×11½ in. Signed: *Picasso.* **Coll:** A. E. Anderson, who presented it to the Gallery, 1931 (No. 1516). **Exh:** Arts Council, *Drawings from the Whitworth*, 1960 (95). **Lit:** C. Zervos, *Picasso*, 1951, IV, Pl. 378. The drawing was done at Dinard in 1922. The figure reappears modified with the body turned to the right in two drawings of 1923, both entitled *Trois Nus* (repr., Zervos, V, Pls. 99–100).
Lent by the Whitworth Art Gallery, University of Manchester.

PABLO PICASSO (b. 1881)

421 Poverty ★

Pen and blue wash. 14¾×10½ in. Signed: *Picasso.* **Coll:** A. E. Anderson, who presented it to the Gallery through the N.A.C.F., 1928 (No. 1381). **Exh:** Arts Council, *Drawings from the Whitworth*, 1952 (33) and 1960 (94). **Lit:** *Whitworth Annual Report*, 1928, p. 14, repr. The drawing is related to *Les Misérables*, painted at Barcelona in 1903 (repr., Zervos, *Picasso*, I, Pl. 89).
Lent by the Whitworth Art Gallery, University of Manchester.

HENRY MOORE, C.H. (b. 1898)

422 A Figure in a Shelter

Black chalk, watercolour and bodycolour. 14¾×22 in. Signed and dated: *Moore 41.* **Coll:** presented to the Gallery by the Contemporary

Art Society, 1942. **Exh:** last at British Council, Rotterdam, *Moore*, 1953 (63).
Lent by the Wakefield City Art Gallery and Museum.

HENRY MOORE, C.H. (b. 1898)

423 The Rocking Chair ★

Chalk, pen and watercolour. 19½×27¼ in. Signed and dated: *Moore 48.* **Coll:** with Roland, Browse and Delbanco; presented to Birmingham by the Friends of the Gallery, 1948 (*Catalogue*, 1939, *Supp.* III, No. P. 47'48). **Exh:** Wakefield and Manchester, *Moore*, 1949 (126). A sheet of studies for a bronze group, three versions of which were produced in 1950. Drawn in 1948, when Moore's daughter was aged two.
Lent by the Birmingham City Museum and Art Gallery.

HENRY MOORE, C.H. (b. 1898)

424 Four Grey Sleepers

Chalk, pen and wash. 16½×20 in. Signed and dated: *Moore 41.* **Coll:** War Artists Commission; presented to the Gallery, 1947. **Exh:** last at British Council, Rotterdam, *Moore*, 1953 (70); **Lit:** *Henry Moore*, ed. D. Sylvester, 1944, No. 235.
Lent by the Wakefield City Art Gallery and Museum.

PAUL NASH (1889–1946)

425 The Pine

Watercolour on buff paper. 21¼×14¾ in. Signed and dated: *Paul Nash 1926.* **Coll:** bt. by the Gallery from the artist, 1928. **Exh:** Laing Art Gallery, *C. B. Stevenson Memorial*, 1957. **Lit:** H. J. Paris, *English Watercolour Painters*, 1945, p. 43.
Lent by the Laing Art Gallery, Newcastle upon Tyne.

PAUL NASH (1889–1946)

426 A Landscape at Wood Lane

Pencil, crayon, black chalk and watercolour. 22×14½ in. Signed: *PN* (in monogram) and *Nash.* **Coll:** bt. by Charles Rutherston in 1913 from Nash's first exhibition at the Dorien Galleries; presented to the Gallery with the Rutherston collection, 1925. **Exh:** Leeds, Temple Newsam, *Nash and Hepworth*, 1943 (29). Drawn in 1913 at Iver Heath, Buckinghamshire.
Lent by the Manchester City Art Gallery.

PHILIP WILSON STEER, O.M. (1860–1942)

427 The River Teme, Ludlow

Watercolour and some bodycolour. 10⅜×15 in. Signed and dated: *P. W. Steer 1906*. **Coll:** Nigel Warren; with Agnew, from whom bt. by the Gallery, 1961. Steer painted a number of pictures in the neighbourhood of Ludlow in 1906. No. 427 may be a study for one of these, *The Teme at Ludlow* (cf. D. S. MacColl, *Steer*, 1945, p. 208: coll., Mrs. Russell).

Lent by the Cecil Higgins Art Gallery, Bedford.

DAVID JONES (b. 1895)

428 A Seated Boy

Pencil and watercolour. 24⅜×19¼ in. Signed and dated: *David Jones 28*. **Coll:** presented to the Gallery by the Contemporary Art Society, 1931 (No. 1535). **Exh:** Tate Gallery, *Contemporary Art Society*, 1935 (57); Arts Council, *20th Century English Watercolours* (II), 1956 (15); Arts Council, *Drawings from the Whitworth*, 1960 (43).

Lent by the Whitworth Art Gallery, University of Manchester.

DUNCAN GRANT (b. 1885)

429 A Nude with a Violin

Watercolour. 30×21 in. **Coll:** presented to the Gallery by the Contemporary Arts Society, 1946. **Exh:** Arts Council, *Contemporary Painting*, 1948 (16).

Lent by the Laing Art Gallery, Newcastle upon Tyne.

OSCAR KOKOSCHKA (b. 1886)

430 A Lobster

Watercolour. 16×23½ in. Signed and dated: *O. Kokoschka 1946*. **Coll:** with Marlborough Galleries; bt. by the Gallery, 1961. **Exh:** Marlborough Galleries, *Kokoschka*, 1960 (58).

Lent by the Cecil Higgins Art Gallery, Bedford.

PAUL KLEE (1879–1940)

431 Die Gratulanten

Watercolour and pen and ink. 13⅞×11¾ in. (incl. border). Inscribed, dated and signed: *die Gratulanten 1925 R J Klee*. **Coll:** Sir Thomas Barlow, who presented it to the Gallery through the Friends of the Whitworth, 1936 (No. 1668). **Exh:** Arts Council, *Drawings from the Whitworth*, 1952 (28) and 1960 (91).

Lent by the Whitworth Art Gallery, University of Manchester.

KAREL APPEL (b. 1921)

432 Paysage Animale

Gouache and crayon. 22¼×30⅛ in. Signed and dated: *Appel '59* (and on reverse). **Coll:** with Tooth, from whom bt. by the Gallery with the assistance of the Calouste Gulbenkian Foundation, 1961 (No. 2182). The title is inscribed on the reverse.
Lent by the Whitworth Art Gallery, University of Manchester.

PETER LANYON (b. 1918)

433 Abstract Sea Study

Gouache. 29¼×21⅜ in. Signed and dated: *Lanyon* (?)*Pene '58.* **Coll:** with Gimpel Fils, from whom bt. by the Gallery, 1958.
Lent by the Cecil Higgins Art Gallery, Bedford.

PAUL JENKINS (b. 1923)

434 Phenomena Sounding Zone

Watercolour with touches of charcoal. 22⅛×30¼ in. Signed: *Paul Jenkins.* **Coll:** with Tooth, from whom bt. by the Gallery with the assistance of the Calouste Gulbenkian Foundation, 1961 (No. 2185). Signed on the reverse and inscribed with the title and *Porto de la Selia 1960.*
Lent by the Whitworth Art Gallery, University of Manchester.

INDEX OF LENDERS

Aberdeen Art Gallery and Industrial Museum, 265, 304, 393, 403
Aberdeen University, 60

Barnard Castle, *see* Bowes Museum.
Barnsley (Cannon Hall, Cawthorne), 178
Bath (Holburne of Menstrie Museum of Art), 72, 96
Batley (Bagshaw Art Gallery), 261
Bedford (Cecil Higgins Art Gallery), 356, 362, 366, 367, 376, 380, 382, 384–386, 404, 413, 417, 418, 427, 430, 433
Berwick-upon-Tweed Museum and Art Gallery, 228
Birkenhead (Williamson Art Gallery and Museum), 145
Birmingham City Museum and Art Gallery, 1, 10, 12, 18, 48, 49, 54, 58, 93, 94, 98, 99, 128, 137, 139, 152, 159, 168, 175, 193–195, 198, 202, 212, 218, 223, 231, 234, 245, 248, 262, 268, 272, 284, 287, 297, 310, 312, 345, 389, 397, 400–402, 406, 408, 409, 419, 423
Birmingham University (Barber Institute of Fine Arts), 3, 93, 133
Bolton Museum and Art Gallery, 357, 361, 369, 371, 407
Bowes Museum, Barnard Castle, 6, 23, 41, 67, 75, 76, 78, 84, 135, 143, 150, 157, 162, 167, 174, 176, 206, 410, 412
Bradford City Art Gallery and Museums, 61
Brighton Art Gallery and Museum, 20, 26, 32, 82, 115, 127, 197, 388
Bristol City Art Gallery, 14, 16, 30, 33, 37, 39, 53, 63, 88, 91, 97, 101, 146, 163, 211, 213, 239, 264, 271, 291, 300
Burnley Art Gallery and Museum, 173

Carlisle Museum and Art Gallery, 199, 392
Cheltenham Art Gallery and Museum, 79, 132
Coventry (Herbert Art Gallery and Museum), 275

Darlington Museum and Art Gallery, 186
Derby Museum and Art Gallery, 52, 301
Dundee City Museums and Fine Art Galleries, 130, 309

Edinburgh University, 311
Exeter (Royal Albert Memorial Museum), 303, 377

Folkestone Museum and Art Gallery, 314, 319, 324, 326, 335, 344, 346

Gateshead (Shipley Art Gallery), 69, 114, 170
Glasgow Museums and Art Galleries, 15, 17, 19, 21, 27, 35, 36, 44, 66, 95, 102, 103, 110, 111, 121, 124, 125, 131, 136, 155, 205, 207, 210, 214, 216, 217, 230, 232, 233, 235, 237, 238, 240, 241, 244, 246, 247, 250, 251, 254–257, 294
Glasgow University, 118, 120, 122, 161, 219, 220

Harrogate Art Gallery, 203
Huddersfield Art Gallery, 290
Hull, *see* Kingston-upon-Hull

Ipswich (Christchurch Mansion), 164, 177, 179, 225

Kingston-upon-Hull (Ferens Art Gallery), 50, 55, 286, 295
Kirkcaldy Art Galleries and Museum, 306, 308

Leamington, *see* Royal Leamington Spa
Leeds City Art Gallery and Temple Newsam House, 43, 71, 141, 144, 149, 151, 158, 160, 169, 184, 209, 224, 236, 263, 296, 411
Leicester Museums and Art Gallery, 4, 107, 180, 192, 253, 267, 281, 282
Lincoln (Usher Art Gallery), 373, 398
Liverpool (Walker Art Gallery), 2, 5, 7, 11, 13, 24, 25, 34, 38, 40, 57, 59, 62, 81, 106, 117, 119, 123, 165, 166, 171, 185, 196, 200, 208, 249, 266, 289, 299

Maidstone Museums and Art Gallery, 83
Manchester City Art Gallery, 22, 65, 73, 92, 148, 190, 201, 204, 260, 273, 278, 288, 378, 426
Manchester University (Whitworth Art Gallery), 242, 243, 276, 283, 358, 359, 363, 365, 370, 374, 375, 383, 387, 391, 394, 405, 414, 416, 420, 421, 428, 431, 432, 434

Newcastle upon Tyne (Hatton Gallery, King's College, University of Durham), 147
Newcastle upon Tyne (Laing Art Gallery and Museum), 252, 259, 293, 399, 415, 425, 429
Newport, Mon., Museum and Art Gallery, 315, 339
Northampton Museums and Art Gallery, 153

INDEX OF LENDERS

Norwich (Castle Museum), 154, 181–183, 191, 390, 395, 396
Nottingham (Castle Museum and Art Gallery), 9, 116, 188, 270, 298, 320

Oldham Art Gallery and Museum, 364, 379, 381
Oxford University (Ashmolean Museum), 31, 215

Plymouth City Museum and Art Gallery, 318, 322, 325, 327–329, 331–334, 337, 338, 341, 343, 347–349, 351, 354
Port Sunlight (Lady Lever Art Gallery), 302
Preston (Harris Museum and Art Gallery), 368, 372

Royal Institution of Cornwall, Truro, 313, 316, 317, 321, 323, 330, 336, 340, 342, 350, 352, 353, 355
Royal Leamington Spa Art Gallery and Museum, 77

Sheffield City Art Galleries, 64, 87, 108, 156, 221, 222, 305
Southampton Art Gallery, 51, 68, 70, 86, 89, 104, 109, 129, 227, 229, 277
Stalybridge (Astley Cheetham Art Gallery), 29
Stoke-on-Trent City Museums and Art Gallery, 258, 274
Sunderland Museum and Art Gallery, 140, 142
Swansea (Glynn Vivian Art Gallery), 226, 279, 280, 360

Taunton (Somerset County Museum), 307
Truro, see Royal Institution of Cornwall

Wakefield City Art Gallery and Museum, 285, 292, 422, 424
Watts Gallery, Compton, near Guildford, 189
Wolverhampton Municipal Art Gallery and Museum, 56

York City Art Gallery, 8, 28, 42, 45–47, 74, 80, 85, 90, 100, 105, 112, 113, 126, 134, 138, 172, 187, 269

INDEX OF ARTISTS

Abbott, John White, 371
Alunno di Domenico, *see* Bartolomeo di Giovanni
Amorosi, Antonio, 147
Anguisciola, Sofonisba, 70
Appel, Karel, 432

Baburen, Theodor van, 105
Bacchiacca, 42
Baciccio, 347
Bacon, Francis, 261
Baldung, Hans, 40
Bartolo, Andrea di, 4
Bartolomeo di Giovanni, 13
Batoni, Pompeo, 137
Beccafumi, Domenico, 74, 80
Bega, Cornelis, 134
Bella, Stefano della, 343
Bellini, Giovanni, 14, 36
Berchem, Nicolaes, 91
Berrettini, Pietro, *see* Pietro da Cortona
Betto, Bernardino di, *see* Pintoricchio
Beuckelaer, Joachim de, 50
Beyeren, Abraham van, 130
Blake, William, 387–389
Bloemaert, Abraham, 77
Boccaccino, Boccaccio, 18
Bomberg, David, 289
Bonington, Richard Parkes, 188
Bonnard, Pierre, 241
Bor, Paulus, 106
Bouchardon, Edmé, 344
Boucher, François, 176, 355
Boudin, Louis-Eugène, 230
Bourdon, Sébastien, 328
Bramer, Leonard, 99
Braque, Georges, 255
Bray, Salomon de, 88
Brett, John, 200
Brown, Ford Madox, 198
Brueghel, Jan, the Elder, 331
Brunswick Diptych, Master of the, 19
Butler, Reg, 288, 418

Campagnola, Domenico, 317
Cano, Alonso, 90
Caracciolo, Giovanni Battista, 100
Carlevaris, Luca, 345
Caroselli, Angelo, 92
Carpeaux, Jean-Baptiste, 223
Carracci, Agostino, 324
Carracci, Annibale, 48, 87, 319, 326
Cassatt, Mary, 248
Castiglione, Giovanni Benedetto, 58, 321
Cerano, 53
Cézanne, Paul, 250
Chadwick, Lynn, 283
Champaigne, Philippe de, 84
Chardin, Jean-Baptiste-Siméon, 161
Cima da Conegliano, 10
Claude Lorraine, 94, 329, 330, 332
Clodion, 410
Coldstream, Sir William, 258
Constable, John, 177–179, 184, 381, 385
Corneille de Lyon, 39
Cornelius, Aelbrecht, 20
Corot, Jean-Baptiste-Camille, 215, 216
Cotman, John Sell, 181, 182, 395, 396
Courbet, Gustave, 208–211
Couture, Thomas, 218
Cox, David, 190
Cozens, Alexander, 359
Cozens, John Robert, 363, 364, 366
Cranach, Lucas, the Elder, 37
Crespi, Giovanni Battista, *see* Cerano
Crespi, Giuseppe Maria, 152
Crome, John, 183, 302, 390
Cuyp, Aelbert, 103

Daddi, Bernardo, 28
Dalou, Aimé-Jules, 409
Daubigny, Charles-François, 228
Daumier, Honoré, 205
Davie, Alan, 295
Degas, Hilaire-Germaine-Edgar, 212, 233, 246
Delacroix, Eugène, 217
Derain, André, 263
Desiderio, Monsù, 68
Desportes, Alexandre-François, 346
Devis, Anthony, 368, 372
Dobson, William, 312
Dolci, Carlo, 102
Domenichino, 101, 112
Dossi, Dosso, 44
Downman, John, 386
Dutch School, 113, 315
Dyce, William, 196
Dyck, Sir Anthony van, 133, 340

Egg, Augustus Leopold, 202
Elsheimer, Adam, 110, 333
Empoli, Jacopo Chimenti da, 316
English School, 9, 300
Epstein, Sir Jacob, 293
Ernst, Max, 273
Etty, William, 187
Everdingen, Cesar van, 89

Fabritius, Carel, 123
Feininger, Lyonel, 282
Feti, Domenico, 148
Fontana, Prospero, 73

INDEX OF ARTISTS

Forabosco, Girolamo, 109
Fracanzano, Francesco, 97
Francia, Francesco, 17
Freud, Lucien, 266
Frith, William Powell, 203
Furnerius, Abraham, 334, 338

Gaddi, Taddeo, 30
Gainsborough, Thomas, 51, 59, 164, 356, 357
Gandolfi, Gaetano, 141
Gauguin, Paul, 252
Gaulli, Giovanni Battista, *see* Baciccio
Geddes, Andrew, 306
Gelder, Aert de, 115
Géricault, Théodore, 207
Gertler, Mark, 267
Giaquinto, Corrado, 150
Gilman, Harold, 272
Giordano, Luca, 54, 143
Giorgione, 35
Girtin, Thomas, 375–377
Giulio Romano, 320
Gogh, Vincent van, 238, 243
Gore, Spencer Frederick, 271
Goya, Francisco de, 206
Goyen, Jan van, 154, 156
Grant, Duncan, 429
Greco, El, 76
Grien, Hans Baldung, *see* Baldung
Guardi, Francesco, 160, 350, 351
Guillaumin, Armand, 234

Haarlem, School of, 24
Hanneman, Adriaen, 305
Heemskerck, Maerten van, 75, 78
Hepworth, Barbara, 284, 286
Heron, Patrick, 285
Hilliard, Nicholas, 81
Hitchens, Ivon, 291
Hogarth, William, 57, 159, 352
Holland, James, 394
Horst, Gerrit Willem, 119
Houdon, Jean-Antoine, 412
Hughes, Arthur, 199
Hunt, William Henry, 400
Hunt, William Holman, 201

Ibbetson, Julius Caesar, 158
Innes, James Dickson, 226
Italian School, 93

Janssens, Abraham, 56
Jenkins, Paul, 434
John, Gwen, 269
Johnson, Cornelius, 72
Jones, David, 428
Jones, Thomas, 370
Jongkind, Johann-Barthold, 231

Klee, Paul, 431
Kokoschka, Oscar, 430
Koninck, Philips, 118

Lanyon, Peter, 433
Lear, Edward, 407
Leighton, Lord, 192
Lely, Sir Peter, 297, 342
Le Nain, Antoine, 111
Lewis, Wyndham, 274
Licinio, Bernardo, 45
Lievens, Jan, 127
Lingelbach, Johannes, 116
Longhi, Pietro, 353

McTaggart, William, Senior, 308
Magdalen Legend, Master of the, 22
Manet, Edouard, 244
Marc, Franz, 281
Maratta, Carlo, 325
Martini, Simone, 1, 2
Masaccio, 314
Matisse, Henri, 240, 414
Memlinc, Hans, 21
Menendez, Luis, 172
Mengs, Anton Raphael, 165
Mercier, Philippe, 349
Metsu, Gabriel, 132
Michel, Claude, *see* Clodion
Middleton, John, 191
Millais, Sir John Everett, 193, 195, 401
Millet, Jean-François, 214, 402, 405
Moillon, Louise, 82
Momper, Joos de, 86
Monticelli, Adolphe, 221
Moore, Henry, 290, 292, 296, 422–424
Morandi, Giorgio, 268
Moreelse, Johann, 104
Morland, George, 180
Morland, Henry Robert, 169
Mostaert, Jan, 38
Moulins, Master of, 15
Murillo, Bartolomé Esteban, 108

Nash, Paul, 265, 425, 426
Nasmyth, Patrick, 186
Netherlandish School, 27
Nicholson Ben, 278, 417
Nicholson, Sir William, 270
Nicola di Maestro Antonio d'Ancona, 8
Nolan, Sidney, 413
Nomé, François Didier, *see* Desiderio
North Italian School, 136

Ochterveldt, Jakob, 128
Orley, Bernaert van, 23
Ostade, Adriaen van, 125
Ostade, Isaac van, 129

INDEX OF ARTISTS

Palmer, Samuel, 391, 392, 399
Panini, Giovanni Paolo, 140, 142
Parma School, 46
Pasmore, Victor, 277
Passante, Bartolomeo, 49
Passeri, Giuseppe, 318
Patch, Thomas, 303
Perugino, Pietro, 11
Pesellino, Francesco, 12
Picasso, Pablo, 256, 420, 421
Pietro da Cortona, 63
Pintoricchio, 31
Piper, John, 275
Pissarro, Camille, 245, 247
Pittoni, Giovanni Battista, 138
Pollaiuolo, Antonio del, 313
Pourbus, Frans, the Younger, 43
Preda, Giovanni Ambrogio, 33
Primaticcio, Francesco, 67
Procaccini, Giulio Cesare, 85

Raeburn, Sir Henry, 311
Raibolini, Francesco, *see* Francia
Ramsay, Allan, 62, 309
Regnier, Nicolas, 55
Reinagle, Philip, 170
Rembrandt, 121, 122, 124, 335, 336
Reni, Guido, 98
Renoir, Pierre-Auguste, 235, 419
Reynolds, Sir Joshua, 60, 61, 163, 175
Ribera, Jusepe de, 95, 339
Ribot, Augustin-Theodule, 213
Ricci, Marco, 149, 151
Richards, Ceri, 280
Richier, Germaine, 287
Robert, Hubert, 146, 157
Roberti, Ercole de', 7
Roberts, David, 404
Rogers, Claude, 259
Rogers, Philip, 197
Romagna, School of, 16
Romanelli, Giovanni Francesco, 96
Rosa, Salvator, 66, 323
Rosselli, Cosimo, 5
Rossetti, Dante Gabriel, 406
Rouault, Georges, 254
Roubiliac, Louis François, 411
Rowlandson, Thomas, 367, 369
Rubens, Sir Peter Paul, 117, 120, 341
Ruisdael, Jacob van, 131, 337
Ruskin, John, 408
Ruysdael, Salomon van, 107

Saenredam, Pieter Jansz, 155
Salimbeni, Ventura, 327
Sandby, Thomas, 361
Sandys, Frederick, 397
Sarto, Andrea del, 322
Sassetta, 6
Scorel, Jan van, 47
Scott, William, 276
Segonzac, André Dunoyer de, 416
Sellaio, Jacopo, 32
Seurat, Georges, 249, 251
Signac, Paul, 236
Signorelli, Luca, 34
Sisley, Alfred, 229, 232
Smetham, James, 194
Smith, Sir Matthew, 264
Solimena, Francesco, 153
Souch, John, 65
Steenwyck, Hendrick van, the Elder and Younger, 83
Steer, Philip Wilson, 225, 227, 427
Stefano di Giovanni, *see* Sassetta
Straus Madonna, Master of the, 29
Stubbs, George, 166, 171
Subleyras, Pierre-Hubert, 139, 144
Sutherland, Graham, 260, 262, 415

Teniers, David, the Younger, 114
Theotokopoulos, Domenikos, *see* Greco
Thomas, J. Havard, 304
Tiepolo, Giovanni Battista, 135
Tissot, J. J., 204
Towne, Francis, 362, 365
Trevisani, Francesco, 167
Turner, J. M. W., 64, 185, 374, 378–380, 382, 383

Ubertini, Francesco, *see* Bacchiacca
Unknown, 26
Utrillo, Maurice, 257

Valenciennes, Pierre-Henri de, 174
Vasari, Giorgio, 71
Vaughan, Keith, 279
Venetian School, 3
Verbeeck, Cornelis, 79
Vernet, Claude-Joseph, 162
Virgo inter Virgines, Master of the, 25, 41
Vlaminck, Maurice de, 253
Vos, Cornelis de, the Elder, 126
Vuillard, Edouard, 237, 239, 242

Waterloo, Anthonie, 348
Watts, G. F., 189
Whistler, James McNeill, 219, 220, 222
Wilkie, Sir David, 307, 310, 393, 403
Wilson, Richard, 298, 360
Wint, Peter de, 373, 384, 398
Wright, Joseph, 52, 299, 301
Wtewael, Joachim, 69

Yeats, Jack, 224

Zadkine, Ossip, 294
Zampieri, Domenico, *see* Domenichino
Zoffany, Johann, 168, 173
Zuccarelli, Francesco, 145, 354, 358